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HANDBOOK  
TO THE  
PUBLIC PICTURE GALLERIES  
OF  
EUROPE



**A**  
**HANDBOOK**  
**TO THE**  
**PUBLIC PICTURE GALLERIES**  
**OF**  
**EUROPE.**





A  
HANDBOOK  
TO THE  
PUBLIC PICTURE GALLERIES  
OF  
EUROPE.

*WITH A BRIEF SKETCH OF THE HISTORY OF THE  
VARIOUS SCHOOLS OF PAINTING,*

FROM THE 13TH CENTURY TO THE 18TH INCLUSIVE.

BY  
KATE THOMPSON.

SECOND EDITION.

LONDON:  
MACMILLAN AND CO  
1878.

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**PRINTED BY WILLIAM OLOWES AND SONS,**  
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## PREFACE TO THE FIRST EDITION.!



I WISH to say a few words as to the origin of this little book. During the last five years I have accompanied my father, Sir Henry Thompson, on his annual tour on the Continent, where, among other things, one of our main objects was to visit and study together the Picture Galleries in the great capitals of Europe. Following his advice, I began by making a few notes on the spot of each chief work, and by consulting authorities respecting them and the history of their painters. At the same time he suggested that I should make a chronological table of artists of all schools, adding a few chief biographical incidents relating to each as a pursuit for my own information and profit. It was not until this little exercise was nearly complete that it happened to be named in the hearing of my friend Mr. George Grove, who was pleased to think that I had collected materials for a small manual which might be of some service, at all events to the untravelled tourist. Accordingly the whole manuscript was carefully revised and somewhat enlarged, with a view to meet this purpose. In working for

this object I must be permitted to add that I have been greatly indebted to my father for hints and guidance both as to the arrangement and the matter of my work.

What I have tried to accomplish is then as follows :—

1. An examination of every one of the chief Public Picture Galleries of Europe, and most of the smaller ones, so as to be able to point out the principal and most interesting pictures in each; invariably adding their numbers and titles from the local catalogues, in order to facilitate reference on the part of the traveller. I have placed at the end of the work a list for each gallery, or short catalogue, of these pictures. These will be found under the painters' names, which are arranged for convenience in alphabetical order.

2. I have endeavoured to give a brief historical sketch of each of the European Schools of Art from its earliest known origin to the end of the last century. This necessarily comprises a few biographical records of each principal master, and I have examined and collated the best known as well as the most recent works for the facts and dates given. Then, in order to illustrate the work of each school or master, I have throughout invariably referred in the text to several pictures as typical examples, stating the number of each in the gallery to which it belongs. While the great majority of these examples is of course to be found in galleries and museums, not a few churches, especially in Italy, are also referred to. My object has not been

to make a long list of painters, which would have been a very easy task, but, on the contrary, to limit as far as possible this elementary study to the consideration of those masters who were really famous or necessary to be mentioned in tracing the outlines of the history.

3. I have compiled with great care Chronological Tables containing the dates of birth and death, so far as they are known, of every painter of celebrity—that is, historically recognised as such—during the period already stated. At the same time I have endeavoured to ascertain the correct spelling of names, by no means an easy task, for the instances are not few in which two or more modes of spelling are supported on good authority.

4. Further, I ought to say that I have not mentioned any picture which has not been seen and noted by myself: many have been examined more than once or even twice. But I have not felt myself qualified to enter into the region of Art criticism, and have not aspired to do so. Still it has not been found possible to see and compare so many fine works without occasionally expressing some sort of opinion here and there.

The most difficult problem perhaps which presents itself to the travelling Fine Art student is that of determining the authorship of certain pictures. Each gallery decides for itself—and naturally shows some partiality in doing so—the authenticity of the works in its own possession. In some few instances, in which the assumption of a great name was obviously unjustifiable, I have at once said the work

ascribed to such a master is certainly not by his hand; but in a certain proportion of doubtful examples—and they are numerous—I have felt it was not in my province to contest the name employed. On the other hand, in many cases throughout the catalogues I have intentionally denoted the existence of grave doubt by placing the words “attributed to” after the painter’s name.

5. Lastly, great pains have been taken to insure accuracy in reference to the catalogue numbers attached to pictures; but in one or two places the catalogue is out of print—in another it is in course of construction, and the contents of the gallery are in confusion. I am conscious that, notwithstanding all my care, some few clerical errors may have crept in. I shall be very grateful for corrections of these, and indeed for any suggestions towards improving my little work, which occur to any one who may chance to use it.

KATE THOMPSON.

35 Wimpole Street, London,  
July 1877.

## PREFACE TO THE SECOND EDITION.



A SECOND EDITION having been required, I determined at once to revisit the principal Continental galleries, so as to embody in the new work any changes and additions recently made. During the last year these have been unusually important. For example, the Brera at Milan has been re-catalogued, the pictures have been numbered afresh, new space has been obtained and positions have been altered, so that some works are brought to light which were barely visible before. The Museum at Naples has been similarly rearranged; so has the Gallery of Parma, while some changes have been made in the Vatican collection, and the pictures there are no longer distinguished by numbers as heretofore. An important portion of the collection in the Venetian Academy has been re-catalogued; and a new issue, with altered numbers, has appeared of the catalogue to the Italian and Spanish schools in the Louvre.

The collection at Cassel has been just removed to a new and splendid gallery, and has of course an entirely new catalogue. A valuable small gallery



has been lately established at Lucca, and its chief contents are given in due order. The Gallery at Brunswick, interesting as containing a chef-d'œuvre by Jan van der Meer of Delft, finds a place in the new edition ; as also do the Galleries Czernin and of the Academy at Vienna, and of Esterhazy at Buda-Pesth, the latter, which I was prevented from examining, having been done for me by friends on the spot. Every other gallery named in the volume has been visited by myself. The collections at Liverpool, Edinburgh, and Glasgow appear also for the first time. Besides these additions I have considerably extended the catalogues of several leading collections, such as those of Florence, Pisa, Verona, Vicenza, Bologna, Rome, Munich, Dresden, and Nürnberg, after renewed careful examination of the galleries themselves.

Next, that portion of the body of the work which relates to the early history of Italian Art has been completely re-written ; and, brief as it still is, has been made more comprehensive, extending to at least double its former limits. Some additions and corrections have been made to the other histories also. The contents of the work have been thus considerably augmented, but by diminishing the size of the type and compressing the material its former bulk has not been greatly exceeded.

I desire to express my obligation to the accurate and exhaustive researches of Messrs. Crowe and Cavalcaselle, having had at hand, throughout, their records for comparison and verification. I am grateful also to numerous correspondents, both in this

---

country and abroad, for valuable suggestions, some of which have been adopted.

It remains for me only to hope that the labour I have bestowed upon it—which has been always a labour of love—will render the second edition more worthy the approval with which an indulgent public has been pleased already to receive the first.

K. T.

*April* 1878.



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# LIST OF MUSEUMS, GALLERIES, AND OTHER PLACES CATALOGUED.

ITALY.			
AREZZO . .	<i>Municipal Gallery.</i>	ROME . .	<i>Villa Albani.</i>
BERGAMO . .	<i>Accademia Carrara.</i>	" . .	<i>Barberini Palace.</i>
BOLOGNA . .	<i>Pinacoteca.</i>	" . .	<i>Borghese Palace.</i>
BRESCIA . .	<i>Museo Civico.</i>	" . .	<i>Gallery of the Capitol.</i>
FERRARA . .	<i>Ateneo.</i>	" . .	<i>Colonna Palace.</i>
FLORENCE . .	<i>Accademia delle belle Arti.</i>	" . .	<i>Corsini Palace.</i>
" . .	<i>Museum at S. Marco.</i>	" . .	<i>Doria Palace.</i>
" . .	<i>Pitti Palace.</i>	" . .	<i>Farnese Palace.</i>
" . .	<i>Royal Gallery of the Uffizi.</i>	" . .	<i>Villa Farnesina.</i>
GENOA . .	<i>Palazzo Brignoli.</i>	" . .	<i>Villa Ludovisi.</i>
LUCCA . .	<i>Communal Gallery.</i>	" . .	<i>Rospigliosi Palace.</i>
MANTUA . .	<i>Palazzo del Tè.</i>	" . .	<i>Sciarra Palace.</i>
" . .	<i>Ducal Palace.</i>	" . .	<i>Spada Palace.</i>
" . .	<i>Castello di Corti.</i>	" . .	<i>Vatican Collection.</i>
MILAN . .	<i>Ambrosiana.</i>	SIENA . .	<i>Galleria delle belle Arti.</i>
" . .	<i>Brera.</i>	" . .	<i>Palazzo Pubblico.</i>
MODENA . .	<i>Galleria Estense.</i>	TURIN . .	<i>Pinacoteca.</i>
NAPLES . .	<i>Royal Museum.</i>	VENICE . .	<i>Accademia delle belle Arti.</i>
PADUA . .	<i>Museo Civico.</i>	" . .	<i>Correr Museum.</i>
PARMA . .	<i>Pinacoteca.</i>	" . .	<i>Ducal Palace.</i>
PERUGIA . .	<i>Pinacoteca.</i>	" . .	<i>Scuola di San Rocco.</i>
" . .	<i>Sala del Cambio.</i>	VERONA . .	<i>Pinacoteca.</i>
PISA . .	<i>Accademia.</i>	VICENZA . .	<i>Museum.</i>
" . .	<i>Campo Santo.</i>		
PRATO . .	<i>Municipal Gallery.</i>		<b>BELGIUM.</b>
ROME . .	<i>Accademia di San Luca.</i>	ANTWERP . .	<i>Museum.</i>
		BRUGES . .	<i>Academy of Pictures.</i>
		" . .	<i>Hospital of St. John.</i>
		BRUSSELS . .	<i>Musée National.</i>

**HOLLAND.**

- AMSTERDAM . *Museum of the Trippenhuis.*  
 „ . *Van der Hoop Museum.*  
 „ . *Six van Hillegrom Collection.*  
 „ . *Townhall.*  
 HAARLEM . *Townhall.*  
 „ . *Hoffe van Berestyn.*  
 HAGUE . . *Royal Museum.*  
 „ . . *Townhall.*  
 „ . . *Steengracht Collection.*  
 LEIDEN . . *Stedelijk Museum.*  
 ROTTERDAM . *Museum.*

**GERMANY.**

- AUGSBURG . *Gallery of Pictures.*  
 BASLE . . *Gallery of Pictures.*  
 BERLIN . . *Royal Picture Gallery.*  
 BRUNSWICK . *Gallery of Pictures.*  
 CASSEL . . *Gallery of Pictures.*  
 COLOGNE . . *Museum Wallraf-Richartz.*  
 DARMSTADT . *Gallery of Pictures.*  
 DRESDEN . . *Royal Gallery of Pictures.*  
 FRANKFORT . *Städel Picture Gallery.*  
 MUNICH . . *Royal Pinacothek.*  
 NÜRNBERG . *German Museum.*  
 „ . *Moritz-Kapelle.*  
 STUTTGART . *Royal Gallery of Pictures.*

**AUSTRIA.**

- VIENNA . . *Royal Academy of Arts.*  
 „ . . *The Royal Belvedere.*  
 „ . . *Gallery of Count Czernin.*  
 „ . . *Gallery of Prince Liechtenstein.*

**HUNGARY.**

- BUDA-PESTH. *Gallery of Pictures.*

**SPAIN.**

- MADRID . . *Academia de San Fernando.*  
 „ . . *Royal Museum.*  
 SEVILLE . . *Museum.*

**FRANCE.**

- BORDEAUX . *Museum.*  
 LILLE . . *Gallery of Pictures.*  
 LYONS . . *Museum.*  
 MARSEILLES . *Gallery of Pictures.*  
 MONTPELLIER *Musée Fabre.*  
 PARIS. . . *Louvre.*

**ENGLAND AND SCOTLAND.**

- DULWICH. . *Gallery of Pictures.*  
 EDINBURGH . *National Gallery.*  
 GLASGOW. . *Gallery of Pictures.*  
 GREENWICH . *The Hospital.*  
 HAMPTON } *Collection in the*  
 COURT . } *Palace.*  
 LIVERPOOL . *Royal Institution.*  
 LONDON . . *National Gallery.*  
 „ . . *Portrait Gallery.*  
 „ . . *Soane's Museum.*

**RUSSIA.**

- ST. PETERS- } *Gallery of the Her-*  
 BURG . } *mitage.*

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### LIST OF ABBREVIATIONS.

The term "Madonna" is always held to include the Virgin and Child, while the term "Virgin" implies the absence of the latter.

Gds. Tab.	. . .	Salle des Grands Tableaux.
Ancs. Tab.	. . .	Salle des Anciens Tableaux.
Pets. Tab.	. . .	Salle des Petits Tableaux.
Attrib.	. . .	Attributed to.
C. & C.	. . .	Crowe and Cavalcaselle.

**A**  
**HANDBOOK**  
**TO THE**  
**PUBLIC PICTURE GALLERIES**  
**OF**  
**EUROPE**



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A

# HANDBOOK

TO THE

## Public Picture Galleries of Europe.

OUTLINES OF A HISTORY OF THE RISE AND PROGRESS  
OF PAINTING IN ITALY.

IN presenting a brief sketch of the history of Painting in Europe, and of the chronology of artists in connection therewith, it seems necessary at the outset to observe that, although it has been frequently the custom to classify them according to the century in which they were born, this mode of treatment is a somewhat arbitrary one. For example, an artist born towards the end of one century may more properly belong to the next, as manifestly his influence is not felt until the latter period. It may therefore often be found advisable to regard an artist, not as belonging to the century of his birth, but to that in which his works were first seen and known. Again, the works of some artists belong equally to two centuries, the latter part of one and the beginning of the following. Next, it may be desirable to remind some readers that the Italian mode of reckoning the century differs from our own.

*Intro-  
ductory.*

*Term  
"century."*

Thus while the present century is for us the "nineteenth," the Italian names it the "eighteenth"; so that the "Quattrocentisti" of the Italian writers are the masters, not of the "fourteenth," but of our "fifteenth" century; and the term "Cinquecento" indicates the style of the "sixteenth" century according to our language.

*Term*  
"school."

There is another term, constantly employed in connection with the history of art, viz., "School," which also requires a word of explanation. Most commonly it is intended to distinguish a group of painters existing at any one place and following a more or less similar manner; influenced by a great master, or by traditions belonging to the locality; which again might be narrow and of small repute, or, on the other hand, famous and extensive; for examples, the Venetian school, or the school of Fabriano. Occasionally it denotes an institution for teaching, as the school of Squarcione, or that of the Caracci, but this is a rare and exceptional meaning.

*The*  
*Tuscan*  
*school.*

The history of painting commences with Italy, because it was the first country in Europe in which the art was cultivated, and because it rapidly attained to the highest perfection there. Employing the term "century" now and henceforth according to the English usage, we may regard the twelfth and thirteenth centuries as embracing the dawn of native Italian painting as an art; and this appears to have taken place in what at this early period is generally called the Tuscan school, including the painters of Florence, Pisa, Lucca, and Siena. These cities, however, soon developed independent characters, and gave names to separate schools of their own.

Before this time all art-work had been largely influenced by Byzantine traditions, and was met with chiefly in the form of mosaics, and in elaborately finished illuminations for choir-books and manuscripts. Further than this, artistic sentiment expressed itself in the form of sculpture, and chiefly and most admirably at this time through the work of Niccola and Giovanni of Pisa. One of the earliest modes by which painting was developed was the fabrication for the use of churches of large wooden crucifixes. On these were portrayed, not only by the chisel but by means of colour, the body of our Lord, often associated with representations of the various incidents of the Passion, and mostly with little figures of the Virgin and S. John. These crucifixes were rude and ungainly in proportion, and always exhibit the elongated forms and greenish shadows of Byzantine origin. Examples dating from the eleventh to the thirteenth centuries are still to be found in many parts of North Italy; for instance, in the Eremitani church at Padua. Others may be seen at Pisa, Lucca (in S. Michele is a fine example), and the neighbourhood, and in the Academy of Siena and at Arezzo.

*The early crucifixes.*

In the early part of the thirteenth century, the influence of the devotion and works of S. Francis of Assisi afforded a fresh stimulus to the painter, by creating a new subject for his art. Thus at Pescia, in the church of S. Francesco, an altarpiece was found representing the saint, with incidents from his life, depicted on lateral panels (Messrs. C. and C.). It was at first ascribed to Margaritone of Arezzo, but is now proved to be the work of one Bonaventura

*Berlinghieri.*

*Siena and  
Pisa, 13th  
century.  
Guido.*

Berlinghieri, whose name occurs in the earliest records of the artists at Lucca.

Next in order should be named two early masters of Siena and Pisa, of whom the records are no doubt somewhat uncertain. The first is Guido da Siena, whose name is associated with a large painting of the 'Madonna,' signed and dated 1221, and still preserved in S. Domenico at Siena, for which it was originally painted. Compared with the famous Madonna of Cimabue in S. M. Novella at Florence, this picture is of ruder workmanship throughout, while it is evident that the traits have been lost by repainting, which has imparted a character of a later date to the drawing and modelling, especially of the child. To Guido is also attributed a similar but smaller 'Madonna' in the Sienese Academy, No. 6. The second is Giunta Pisano, of whose history somewhat more is known. His work, like that of all painters in Tuscany before Cimabue, was of an inferior order, and tends to confirm the view which awards to Florence the first place in painting at this period. There is a crucifix by Giunta in SS. Raineri e Leonardo at Pisa; and some ruined frescoes from the lives of Christ and S. Francis, in the Upper Church of S. Francesco at Assisi, are also ascribed to his hand.

*Giunta.*

*Margarit-  
tone.*

Another painter of this time must be mentioned before considering the Florentine school, namely, Margaritone of Arezzo, whose productions are in the lowest rank of art. An example, originally in S. Margherita at Arezzo, is now in our National Gallery, No. 564. Two works are in the Municipal Gallery at Arezzo, a 'S. Francis,' No. 21, and a 'Madonna,'

No. 33, formerly in S. Francesco, where there is still a colossal crucifix by him, while another figure of S. Francis, a favourite subject, may be seen in the Academy of Arts, Siena, No. 18.

About this time the Cosmati and Pietro Cavallini worked in mosaic at Rome, and the latter was long regarded as the author of some frescoes at Assisi, Florence, and Orvieto, but recent investigations have shown this view to be erroneous.

*The Cosmati and Cavallini.*

No early names of any note are to be found associated with pictorial art in Florence before Cimabue, except that of an able worker in mosaics of the thirteenth century, Andrea Tafi. With the famous Cimabue, born in 1240, the Florentine school of painting began, and under him attained that high position among the other Tuscan schools which it so long enjoyed. Cimabue was the first to modify the existing Byzantine style by a direct study of nature. The movement in this direction was not considerable, but the advance is nevertheless manifest. Several of his works are extant. The celebrated Madonna, which on its completion was removed with great pomp from the painter's studio to the Capella Rucellai in S. Maria Novella, is still there. Two others, also well known, are the large 'Madonna with angels,' in the Accademia, No. 2, and that in the Uffizi, No. 2, also at Florence. Somewhat similar in treatment are No. 153 in the Louvre, and No. 565 in our National Gallery, which if not entirely his work are examples of his style. The principal achievement of the master is a series of frescoes in the south transept of the Lower Church of S. Francesco at Assisi, where also is a

*School of Florence, 13th century.*

*Cimabue.*



Madonna of large size in fresco. The aisle of the Upper Church contains frescoes by him, by Giotto, and probably by Filippo Rusutti and Gaddo Gaddi (Messrs. C. and C.), both of whom worked chiefly as mosaicists and have left examples of their skill at the church of S. Maria Maggiore at Rome. Some of the wall paintings at Assisi have recently been restored in somewhat glowing colour. And here it may be remarked that probably very few frescoes really present the master's work untouched, so many have been tinted or strengthened, often at early periods, to maintain them in fit condition for their purpose; while recent restorations, it must be sadly confessed, have sometimes wholly extinguished the original work.

*school of  
Siena, 13th  
century.*

*Duccio di  
Buoninsegna.*

The only other school which in the thirteenth century in any degree rivalled that of Florence was the Sienese, but it nevertheless remained second to the former in merit. Its most important master was Duccio di Buoninsegna, who, according to existing documents, was an established painter at Siena, in and after 1282, and was therefore a contemporary of Cimabue.

His greatest work is an altarpiece, painted for the chief altar in the Duomo at Siena, and carried there with much ceremony in 1310; it is still preserved in that church, though since split in two, having been originally painted on both sides. One represents the 'Majesty of the Virgin,' and the other is divided into twenty-six small compartments, on which are depicted, with remarkable ability, various scenes from the history of the Passion. In the Sienese Academy two works may be seen by

his hand—a triptych, much injured, No. 24, and a ‘Madonna with saints,’ No. 23; while our National Gallery contains one example, No. 566.

Two artists of Siena, inferior to Duccio, who painted at the same time, must be mentioned, namely, Ugolino and Segna. It is difficult to indentify their works with certainty, but an altarpiece in the sacristy of S. Croce, Florence, and a large Madonna in the altar of Orcagna in Or San Michele, may be by Ugolino. Messrs. Crowe and Cavalcaselle doubt his authorship of the ‘Coronation,’ No. 1 Ancs. Tabl. in the Florentine Accademia. The following may be attributed with more certainty to Segna: a picture, ‘Four saints,’ dated 1305–6, now No. 25 in the Siena Academy, and a panel in our National Gallery, No. 567.

*Ugolino  
and Segna.*

#### FOURTEENTH CENTURY.

Two principal schools may be distinguished in this century, the one chiefly associated with Florence, the other with Siena; and the former still maintains the first place during this period. It is difficult to say how far its influence extended in the thirteenth century, but early in the fourteenth Cimabue’s great pupil Giotto gave a new impulse to art throughout Italy, from the Venetian to the Neapolitan territories. Though he was born in 1276, his work belongs more strictly to the fourteenth century, of which he is the earliest and one of the greatest masters. Like some others of the most distinguished of the time, his power and versatility were remarkable. A noble monument of his skill in architecture remains in the well-known Campanile at Florence, while his ability

*Florentine  
school, 14th  
century.*

*Giotto.*

*Giotto.* as a sculptor is shown in some of the statues which adorn it. He also designed, if he did not execute in mosaic, the 'Navicella,' for the vestibule of S. Peter's at Rome; and several crucifixes in wood were carved by him. But the works by which he is best known are the wall paintings in the Lower Church of S. Francesco at Assisi, the series of frescoes in the Church of the Madonna dell' Arena at Padua, and those in S. Croce, Florence. When young he began his labours at Assisi by painting scenes from the life of S. Francis on the aisle of the Upper Church, which are inferior to those in the Lower Church, executed at a later period. In the south transept of the latter are frescoes of the life of Christ and of S. Francis, but the most important are those of the ceiling, viz., four allegorical compositions depicting the Glorification of S. Francis; with the allegories of Poverty, Chastity, and Obedience, these being the three representative virtues of the Franciscan order.

*At Assisi.*

*At Padua.* Equally interesting is the series of wall decorations in the well-known Church of the Madonna dell' Arena at Padua, where Giotto probably worked in 1305. These consist of a 'Last Judgment' over the door of entry, the 'Saviour in Glory' at the opposite end above, and below it the 'Annunciation,' while scenes from the lives of the Virgin and of our Lord adorn the walls in three rows of square compartments. Below are small figures of the Virtues and Vices in monochrome. The vaulted roof contains the heads of the Virgin, Christ, and Prophets on a starred blue ground. Probably from Padua Giotto made his way to Ravenna, where the ceiling of a chapel in S. Giovanni Evangelista is decorated in

his style. Messrs. Crowe and Cavalcaselle consider these paintings as genuine, but altered by over-painting, which certainly appears to be the case; Kugler, however, entirely denies their authenticity. In like manner, the interesting fragments of frescoes in fair preservation relating to the seven sacraments, still to be seen in the Incoronata at Naples, and until lately attributed to Giotto, are proved to be the work of a follower. Giotto appears to have resided in Rome from about 1298 to 1300, and a few works of this period still testify to his presence there. In the Church of S. Giovanni Laterano is a small well-preserved fresco on a pillar, representing the 'Opening of the Jubilee of 1300 by Pope Boniface VIII.' It is interesting to remember in connection with this that Giotto met Dante for the first time during the Jubilee festivities, and a friendship was then commenced which, perhaps, influenced the works of both. From Rome Giotto returned to Florence, where he was employed in 1301-2 to decorate the chapel of the Podestà or Bargello. These frescoes are in a ruined state, having been until 1840 covered with whitewash. The well-known portrait of Dante can, however, still be distinguished, though it has doubtless been almost repainted.

*At Rome.*

*At Florence.*

Most of his latest and finest works are to be found in Florence, particularly in two chapels in S. Croce, although it is to be feared that their original character has been seriously altered by restoration. The Capella Peruzzi contains frescoes of the lives of S. John the Baptist and S. John the Evangelist, the most admirable being the 'Dancing of Salome' and

*iotto.*

the 'Raising to life of Drusiana.' These were only recovered from whitewash a few years ago: while the adjoining chapel of the Bardi della Libertà is adorned with scenes illustrating the life of S. Francis, with S. Louis and other saints, and the three Franciscan Virtues. His exquisitely finished altarpiece, the 'Coronation of the Virgin,' is now preserved in another chapel, that of the Medici. Giotto also executed with the help of Agnolo Gaddi and others some frescoes in the Carmine, none of which are there now, but fragments are preserved in our National Gallery, three heads, No. 276, and in the Liverpool Institution, Nos. 5 and 6. Comparatively few genuine productions are in public galleries; but the following examples are authentic, viz., the 'Madonna of Ognissanti,' now in the Florentine Accademia, No. 15 (the series of small panels there, Nos. 4-14, long believed to be by the master, are now regarded as the work of Taddeo Gaddi from Giotto's designs); a 'Madonna' in the Brera at Milan, No. 310, of which the wings are in the Pinacoteca at Bologna, No. 102; and an altarpiece with its predella, described by Vasari, of 'S. Francis of Assisi,' now No. 192 in the Louvre. The small panels Nos. 1073 and 1074 at Berlin can only be assigned to a follower of Giotto.

*chool of  
iotto.*

*Taddeo  
Gaddi.*

So famous a master had naturally a vast number of imitators and followers, who are known as the Giotteschi. Among these Taddeo Gaddi, the godson and chief assistant of Giotto, and later Agnolo Gaddi, Taddeo's son and scholar, rank first. The principal frescoes of the former, representing scenes from the life of the Virgin, are in the Baroncelli Chapel in S.

Croce at Florence. There is a well-preserved altarpiece by him in S. Felicità at Florence, besides the series of small panels in the Florentine Academy already mentioned. Others are in the Berlin Museum, Nos. 1064, 79, 80, 81; and three subjects, being portion of a predella, form No. 188 in the Louvre. By Agnolo Gaddi is a series of frescoes in the choir of S. Croce, depicting the finding of the true Cross, which manifest a striking advance on the earliest work of the school, as do also his fine frescoes of the life of the Virgin, and those illustrating the legend of the sacred girdle, in the Capella del Sacro Cingolo in the Cathedral at Prato. There is a 'Madonna and saints' by him, No. 1 in the Municipal Gallery, Prato, and the Accademia at Florence possesses an altarpiece, No. 33 Gds. Tabl. A panel at Berlin, No. 1040, catalogued as Giotto's, is given to Agnolo (C. and C.).

*Agnolo  
Gaddi.*

Another name often met with in the records of this time is that of Giotto, sometimes called also Tommaso di Stefano, about whom very little is known, and it seems probable that the works of more than one painter may be included under this name. A well-known Pietà hangs in the Uffizi, No. 7, and frescoes are attributed to him in the Capella S. Silvestro in S. Croce, Florence, in the Lower Church at Assisi, and in S. Chiara there, but the author of these works is not yet identified. At any rate he was an imitator of Giotto, and it is not admitted that he has done much for the advancement of art.

*Giotto.*

We have yet to consider two contemporary artists, Giovanni Jacobi, called Giovanni da Milano, who

*Giovanni  
da Milano.*

worked as assistant to Taddeo Gaddi, and Antonio Veneziano, who was influenced by Agnolo.

By the former there is a dated altarpiece of the year 1365, a Pietà in the Accademia at Florence, No. 16 Gds. Tabl., and an equally authentic production may be seen in the Gallery at Prato, No. IV. Besides these, there is a work in the Uffizi, No. 1293, while proofs of his capacity as a fresco painter are to be found in the Capella Rinuccini in S. Croce (C. and C.), although Vasari says they are the work of Taddeo and his assistants.

*Antonio  
Veneziano.*

The best productions of Veneziano are to be seen in his wall paintings at the Campo Santo, Pisa. In 1386 he carried on and completed a series of frescoes there from the life of S. Raineri, begun in 1377 by one Andrea da Firenze. The portion relating to the embarkation of the saint and to his sojourn and death in Pisa is by Veneziano, but all are now much dilapidated. He is said to have restored and framed some of the other wall paintings there. Veneziano may have painted the ceiling of the large Capella degli Spagnuoli in S. Croce.

*School of  
Arezzo,  
14th cen-  
tury.*

Meanwhile Giotto's influence had made itself felt in other parts of Italy. In Arezzo we find some worthy followers in the persons of Jacopo di Casentino and his better known and more accomplished pupil, Spinello Aretino.

*J. di  
Casentino.*

By the elder painter there is a dilapidated fresco of a Pietà in S. Bartolommeo at Arezzo, besides which are a predella to be seen in the Uffizi, No. 1292, and an altarpiece in our National Gallery, No. 580. He should be noted as the founder of the company of painters in Florence, in the year 1349.

Spinello worked and excelled chiefly as a fresco painter, and several of his minor works are still to be seen in his native town, as, for example, an 'Annunciation,' fine but much injured, in S. Francesco. Much more interesting is a series of frescoes illustrating the life of S. Benedict, painted in 1377, but now altered by restoration, in the sacristy of S. Miniato at Florence. His most important productions are the decorations of the Sala di Balìa in the Palazzo Pubblico of Siena, where he represented on a large scale various incidents of the struggle between Venice and the Emperor Barbarossa. These were executed in 1407-8. Before this, namely, in 1391, he had been employed to paint the miracles of SS. Ephesus and Potitus on the south wall of the Campo Santo of Pisa, which were completed in 1392. Of these only vestiges now remain. In the Accademia at Florence are two inferior specimens of his work on panel, viz., an altarpiece dated 1391, No. 35 Ancs. Tabl., and the left compartment of an altarpiece, No. 35 Gds. Tabl., of which the other two are by Niccolò di Pietro and by Lorenzo di Niccolo Gerini, father and son, and both Aretines. Frescoes by these painters are still extant, showing them to be followers of Giotto of an inferior rank.

*Spinello  
Aretino.*

*Niccolò di  
Pietro and  
Lorenzo  
Gerini.*

It is necessary to describe in this record somewhat more fully the Campo Santo at Pisa, which holds such an important place in the art-history of the fourteenth century. It appears that in the very first year of that century, the first decorative paintings were made on its walls by artists of whom little is known. Some time after this the brothers Pietro and Ambrogio Lorenzetti of Siena executed on the

*Campo  
Santo,  
Pisa.*



southern wall a fresco known as the 'Fathers and Hermits of the Wilderness.' Francesco da Volterra is next in order, painting towards the middle of the century, at the opposite end of the same wall, frescoes of the life of Job, now much defaced. Others relating to the life of S. Raineri have been already named as the work of Andrea da Firenze and Veneziano (p. 12), together with those of SS. Ephesus and Potitus by Spinello Aretino, all of which were executed during the last quarter of the century. Quite at the end of the century, the history in Genesis was illustrated by Pietro di Puccio by frescoes formerly ascribed to Buffalmacco, and there are others on the east wall, greatly injured, the authorship of which is unknown. Besides these are three remarkable compositions on the south wall, depicting the 'Triumph of Death,' the 'Last Judgment,' and 'Hell,' which display an unusual amount of originality and more independent thought than is found in other works of this period. For this reason these frescoes were, until a comparatively recent date, assigned unhesitatingly to a notable painter of the fourteenth century, Andrea da Cione, commonly called Orcagna, or Arcagnolo, whose work will be treated of hereafter. But later critics, and in particular Messrs. Crowe and Cavalcaselle, have completely rejected this theory, on the ground that there is no resemblance between these works and the authentic productions by Orcagna in the Capella Strozzi in S. Maria Novella at Florence; and that while Orcagna was a Florentine by birth and education, the disputed frescoes are essentially Sienese in type and feeling. They may, therefore, be the works of the Lorenzetti,

whose illustrations of hermit life are close at hand for comparison, or by some unknown Sienese painter.\*

Lastly, it should be added that the works commenced by Pietro di Puccio were continued at a much later period (1469–85) in the famous series by Benozzo Gozzoli occupying the north wall, and will be mentioned in connection with his name hereafter.

There is no doubt that Orcagna was one of the greatest masters of his time; and although necessarily influenced by Giotto, he cannot be classed as one of his followers, since his works manifest higher power of drawing the figure, and a perception of beauty peculiar to himself. His productions, executed in the middle of the fourteenth century, are chiefly in S. Croce, Florence, where, in the Strozzi Chapel, are preserved his important frescoes of the ‘Last Judgment,’ ‘Paradise,’ and ‘Hell,’ now much injured and restored, and a fine altarpiece, dated 1357. A ‘Zenobius in glory’ is to be seen on a pier in the Duomo, Florence, and a larger composition, the ‘Coronation of the Virgin,’ with nine smaller panels originally forming part of the same work, but much restored, are now in our National Gallery, Nos. 569 to 578 inclusive. Orcagna was also a sculptor and architect, as he proved in the elaborately adorned altar, finished in 1359, for the church of Or San Michele at Florence.

It is now necessary to go back a little in point of time, to trace the progress of the Sienese school in the fourteenth century. First is to be named Giotto’s

*Orcagna.*

*School of  
Siena, 14th  
century.*

\* See the elaborate consideration of this question in vol. i. of the *History of Painting*, pp. 444–51.

*Simone  
Martini.*

gifted contemporary, Simone Martini of Siena (born 1283), often erroneously called Simone Memmi, owing to his marriage with a sister of Lippo Memmi. Not much inferior perhaps to his Florentine rival, Simone's influence was greatest in the Sienese school of the fourteenth century. His works in fresco, both numerous and important, are principally to be found at Siena and Assisi. The Palazzo Pubblico of his native town contains a large wall painting by him of the 'Madonna with saints and evangelists,' executed in 1315, and an equestrian portrait in fresco of Guidoriccio. At Assisi, the entire Capella di S. Martino in the Lower Church of S. Francesco is decorated with admirable and well-preserved frescoes by his hand. There also is a 'Madonna and saints' in the southern transept of the Lower Church. Besides these, in the Uffizi at Florence is a fine altarpiece, Nos. 8, 9, 10, interesting as the joint work of Simone and his brother-in-law, Lippo Memmi, who also was a painter of some note. It is signed and dated 1333. A highly finished work in four panels is in the Antwerp Gallery, Nos. 257 to 260. An extremely valuable example of Simone's work, dated 1342, is preserved in the Royal Institution, Liverpool, No. 7. Simone was intimate with Petrarch, visited him at Vacluse, and painted frescoes at Avignon, mere fragments only of which are now visible.

*Lippo  
Memmi.*

Lippo, although often associated with Simone, yet executed some excellent work alone; for example, the large wall painting in the hall of the Palazzo del Podestà at S. Gimignano. It was painted in 1317, and restored by Benozzo Gozzoli in 1467. This

work recalls Simone's treatment of the same subject at Siena just mentioned.

There were yet some other important masters at Siena, contemporaries of Simone, namely, the two brothers Lorenzetti, Pietro and Ambrogio. It is difficult to ascertain their respective works with certainty, as they frequently assisted each other. Thus much has, however, been proved, that the earliest production of Pietro, the elder brother, is an altarpiece of 1329 in S. Ansano, a church situated outside the Pispini Gate at Siena. Also by him are Nos. 55, 58, in the Academy at Siena, an altarpiece in the Pieve at Arezzo, and some panels in the Museo Cristiano at the Vatican.

*The  
Lorenzetti.*

*Pietro  
Lorenzetti.*

Still better than these is the fresco of 'The Fathers and Hermits in the Wilderness,' already mentioned as being in the Campo Santo at Pisa. The wall paintings in the north transept of the Lower Church at Assisi, given by Vasari to Pietro Cavallini, are by Pietro Lorenzetti (C. and C.).

Two small fragments now alone remain of the earliest frescoes of Ambrogio, which he painted in 1331, in the second chapel of S. Francesco at Siena. His later and best works, namely, the frescoes representing 'Justice,' 'Concord,' and 'Peace,' and the 'Effect of Good and Bad Judgment,' were executed in 1337-39 in the Sala de Nove or della Pace in the Palazzo Pubblico, but are now almost ruined. An 'Annunciation' of 1344 is preserved in the Sienese Academy, No. 45, while there is a fine work in the Florentine Accademia, the 'Presentation in the Temple,' No. 17 Gds. Tabl., painted in 1342.

*Ambrogio  
Lorenzetti.*

The Sienese school was well represented by Taddeo

*Taddeo  
Bartoli.*

Bartoli during the latter years of the fourteenth century and the first quarter of the fifteenth. In his native city of Siena, we find an 'Annunciation' in the Academy, No. 125; an altarpiece of 1404 in the Church of the Servi, and some much restored frescoes of the years 1407 and 1414 in the Chapel of the Palazzo Pubblico. In the gallery of Perugia is a fine Ancona, No. 45, dated 1403, and there is also a S. Peter in the Louvre, No. 55.

*School of  
Bologna,  
14th cen-  
tury.*

We know little of the earliest names in the history of the Bolognese school during the fourteenth century. Like others, it was influenced by the works of Giotto; and some pictures of this age are extant in the Bologna Gallery and elsewhere under the names of Vitale, Jacopo Avanzi, or da Bologna, Simone Crocefissi, or da Bologna, Lambertini Michele or Matteo da Bologna, and Jacopo di Paolo. Works in the gallery by each of these are Nos. 10, 103, 104, 159, 160, 161, 162, and 203, which is an excellent example of Vitale. All these masters worked more in fresco than on smaller pictures.

*School of  
Modena,  
14th cen-  
tury.*

*Tommaso.*

*Barnaba.*

In Modena also there existed painters of some note in the latter half of this century, namely, Tommaso and Barnaba da Modena. A small but beautiful panel of S. Catharine, dated 1351, which is No. 352 in the Venetian Academy, illustrates the style of Tommaso. There is also an altarpiece by him in the Modena Gallery, No. 32. By Barnaba, who was superior to his brother, may be seen a 'Madonna,' No. 1 in the Städel at Frankfort, of the year 1367, which is his earliest known production; and an example of the year 1368 at Berlin, No. 1171.

Among the smaller towns which received the

influence of Giotto may be mentioned Pisa, where Turino Vanni, one of a family of painters so named, worked in his style in the end of the fourteenth century. One example is in the Louvre, No. 425.

The painters of Fabriano were formed rather by the masters of Siena and Perugia. At Fabriano, Allegretto Nuzi flourished from 1346 to 1385, examples of whose work may be seen in his native town, in the Museo Cristiano, at the Vatican, and at Berlin, Nos. 1076–8.

Better painters than these existed at Verona, and their chief work is to be seen at Padua. It has been ascertained that two masters of Verona, called Altichiero and Jacobus Avanzi or d'Avanzo Veronese (not to be mistaken for Jacopo Avanzi of Bologna), were employed in 1377 to decorate the Capella S. Felice in S. Antonio at Padua. Some of the frescoes in question are much injured by restoration, but the most important, consisting of a Crucifixion and attendant incidents, which occupy three large arches of the wall behind the altar, are well preserved, and are extremely beautiful in composition, expression, and colour. Messrs. Crowe and Cavalcaselle do not hesitate to speak of them as the “noblest monument of the pictorial art of the fourteenth century in North Italy.” Equally interesting is the Capella di S. Giorgio near S. Antonio, where numerous wall paintings, assigned to the same artists and executed soon after the preceding, were only freed from white-wash in 1837. Other frescoes may be seen in the baptistry there, attributed to a Florentine, Giusto Giovanni, who lived at Padua during the latter part of the fourteenth century. A native artist, called

*Schools of  
Pisa and  
Fabriano,  
14th cen-  
tury.*

*Turino  
Vanni.*

*Nuzi.*

*School of  
Verona,  
14th cen-  
tury.*

*Altichiero  
and  
Avanzi  
Veronese.*

*Giusto and  
Guariento.*

*School of  
Venice,  
14th cen-  
tury.*

Guariento (painted 1316–60), executed frescoes, still visible in the Eremitani at Padua.

*Paulus.*

The earliest records of a school of painting in Venice commence with the fourteenth century. The influence of Giotto's school was not at first greatly felt in the famous Republic, owing to its close relations with the East and to the isolated position of the city in regard to the rest of North Italy. The large Ancona, in fourteen compartments, which hangs at the back of the high altar in S. Marco, is signed by one Paulus, with the date of 1345. The same name appears on an Ancona, of the 'Death of the Virgin, with saints,' dated 1323, No. 10, Stanzino degli Antichi, in the Pinacoteca, Vicenza.

*Lorenzo.*

Lorenzo was another painter whose name is frequently met with. He worked from 1357 to 1379, in the manner of Paulus. The earliest signed picture is in the Florentine Academy, No. 5 Ancs. Tabl., but the best work by him is in the Correr Museum at Venice, and bears the date of 1369. Several panels of 1371, part of an altarpiece, are in the Venetian Academy, Nos. 373–5, 389, 391–3. Works by Stefano, a priest, 'Pievan di S. Agnese,' are extant; a good example is an altarpiece in several compartments, No. 16, Venetian Academy; the centre of this, a 'Coronation of the Virgin,' is signed Stefan, 1380; but in the catalogue the name of Semitecolo is more obvious, although he only painted the smaller portions. A 'Coronation of the Virgin,' No. 160 in the Brera at Milan, attributed there to Lorenzo, may, perhaps, be by Stefano (C. and C.). By the latter also there is a panel, dated 1369, in the Correr Museum, at Venice.

*Stefano.*

A more able painter of the fourteenth century was

Niccolo Semitecolo, whose earliest work is a 'Coronation of the Virgin,' dated 1351, No. 394 in the Academy at Venice. Another example is in the Correr Museum, dated 1400; but his best production is an altarpiece, executed in 1367, and now in the Library of the Duomo, at Padua.

*Semitecolo.*

#### FIFTEENTH CENTURY.

The term Renaissance is usually employed to denote that intellectual progress associated with liberty of thought which was gradually developed by a fresh appreciation of Greek and Roman literature, and which affected the practice of art, first in Italy, during the fourteenth, fifteenth, and sixteenth centuries.

In the course of the fifteenth century the progress of this change in relation to painting may be observed in the works of many famous masters, known as the "Quattrocentisti"; until it culminated in the achievements of Leonardo da Vinci, Michael Angelo, Raphael, Titian, and their followers, in the end of this and in the beginning of the sixteenth centuries.

In the works of the pious monk Fra Angelico da Fiesole (1387-1455), the influence of classical learning is scarcely to be traced, for he rigidly followed the ancient traditions of the Church. All his works are pervaded by deep religious feeling; and the type of face which he delineates is marked by pious fervour or ecstasy. He painted with extreme care, and although he generally introduces a large number of small figures into a picture, each one is highly and delicately finished. His career seems to have com-

*School of  
Florence,  
15th cen-  
tury.*

*Fra Ange-  
lico da  
Fiesole.*



a Ange-  
2.

menced at Cortona, where excellent examples of early work are to be seen. He then resided at Fiesole during eighteen years, after which he took his abode in S. Marco at Florence, where the numerous wall paintings still existing, and well preserved, testify to his remarkable skill, industry, and devotional spirit. Among these may be mentioned the fine Crucifixion, with numerous saints, nearly life-size, in the chapter-house, a work of great beauty, full of varied expression.\* There are many examples on panel in the Academy at Florence, among which should be mentioned a series, originally forming portions of presses, Nos. 11 and 24, some of which are very beautiful; the fine 'Deposition,' No. 34, of which the pilasters and pinnacles are by Lorenzo Monaco, a 'Madonna and saints,' No. 19, and a 'Last Judgment,' No. 41.† In the Pitti is a fine triptych, No. 373; and in the Uffizi are an extremely beautiful 'Coronation of the Virgin,' No. 1290, and its predella in two parts, Nos. 1178, 1184.

Many of his paintings are to be found in other galleries. There is a fine altarpiece, No. 7, in the Städel at Frankfort; in the Louvre is a large and exquisite painting of the 'Coronation of the Virgin,' No. 182; and in our National Gallery are two examples, Nos. 582 and 663, of which the latter is an admirable illustration of Angelico's style.

\* As the convent has recently been converted into a museum, a brief account of the contents will be found among the galleries at the end of the volume, under the heading of 'Florence.'

† In this picture it is interesting to observe that all the incidents on the side of the damned are painted without finish, in a crude and hasty manner, as if the task were uncongenial to the nature of Angelico, while the centre and the side of the redeemed are elaborated in the most exquisite manner.

Among his best and latest works in fresco are those which decorate the ceiling of the Capella Brizio in the Cathedral of Orvieto, representing 'Christ in Judgment, with saints and prophets.' They were executed in 1447, left incomplete, were finished by Signorelli, and have been much repainted since. Angelico was then sixty years of age, and soon after undertook the decoration of the Chapel of S. Lorenzo for Nicholas V. at the Vatican. These wall paintings are in excellent preservation, and are important compositions, testifying to the increased skill and knowledge of their author.

Fra Angelico had one able fellow-worker, whose productions have been somewhat overlooked or have been sometimes wrongly assigned to the master. This was Lorenzo Monaco, of the Camaldoles, by whom there is a fine altarpiece in the Capella Bartolini in S. Trinità at Florence; and in the Academy there is an Ancona by him, No. 30 Gds. Tabl. An 'Adoration,' attributed to Angelico in the Uffizi, No. 17, is by Monaco, the rest of the altarpiece being by Cosimo Rosselli (C. and C.).

*Lorenzo  
Monaco.*

Two masters who were among the first to give a fresh impulse to art at this time were Tommaso di Cristoforo Fini, called Masolino (1383-1440), and his scholar, Tommaso di San Giovanni, called Masaccio. Very little is known of the former, and there seems some reason to doubt whether he executed any of the frescoes in the Brancacci Chapel of the Church of the Carmine, at Florence, although one, the 'Preaching of Peter,' has generally been considered as his. It is, however, certain that about 1428, Masolino painted a series of frescoes in the choir of

*Masolino.*

the Church of Castiglione d'Olona, a village between Saronno and Varese. They are now almost effaced, and portions only can be seen, but of those which fill the triangular spaces of the apse, the 'Sposalizio' is the least injured. At the same time he decorated the adjoining baptistry with frescoes relating to the history of St. John the Baptist, of which the 'Salome before Herod' and the 'Baptism of Christ' are in a state of fair preservation. The draped figures are carelessly drawn, while the nude figures in the 'Baptism' are well rendered in various positions and all the heads are delicately coloured and highly finished.

ccio.

Masaccio (1402-29) has left a great number of works, the product of a short life, and they show that he gradually freed himself from the conventional style of his predecessors, and formed one of his own from an independent and close study of nature. At an early date he painted some frescoes for the Chapel of S. Clemente, at Rome, now much altered by restoration.

His principal work, however, a series of frescoes, is well preserved in the Brancacci Chapel, mentioned above, and comprise the following subjects: 'The Expulsion from Paradise,' 'The Tribute Money,' considered to be the finest of the series, 'Peter Baptising,' 'Peter curing the Blind and Lame,' 'The Death of Ananias,' 'Simon Magus,' and the 'Resuscitation of the King's Son.' These frescoes mark a distinct advance in the progress of art in regard to composition, drawing, and the delineation of expression. Heads attributed to Masaccio in some galleries—as, for example, in the Uffizi, Corsini, Munich, and

our National Gallery—are not genuine, but may probably be by Botticelli or Filippino Lippi.

Paolo Doni, called Uccello (1396–1479) is celebrated for his application of the laws of perspective to painting. Among his earliest known works is a series of four panels, painted after 1416 and relating to war, one of which is in the Uffizi, No. 29, another is in the Louvre, No. 166, and a third is in our National Gallery, the ‘Battle of Sant’ Egidio,’ No. 583. The Louvre also possesses a portrait group by him, No. 165. In 1436 he was employed to paint the equestrian portrait in fresco of Sir John Hawkwood in the Duomo at Florence, and in 1446–8 he executed frescoes in the Chioostro Verde of S. Maria Novella there.

*P. Uccello.*

Two contemporaries of Uccello may be named, Andrea del Castagno (1390–1457) and Domenico Veneziano. The first was an earnest and able painter, but his types were common and treated with little taste. There is a head by him in the Pitti, Florence, No. 372, and there are three Saints in the Academy, Nos. 37, 8, 9. He painted some frescoes in S. Croce, of which a few figures remain. Domenico Veneziano (records of painting in 1438, until death in 1461) is chiefly interesting as being the master of Piero della Francesca. Only one painting can be referred to, formerly in S. Lucia de’ Bardi, now No. 1305 in the Uffizi.

*A. del  
Castagno.*

*Domenico  
Veneziano.*

The next painter of importance of the Florentine school was Filippo Lippi (1412–69), a Carmelite monk, whose work is characterised by good drawing, subtle perception of colour, and by natural expression, often heightened by sentiment, in place of conven-

*Filippo  
Lippi.*

ilippo  
ippi.

tional religious and ascetic types. His chief works are the large frescoes, begun in 1456, in the choir of the Duomo at Prato, of the history of S. Stephen, and that of John the Baptist. The two lower frescoes have been slightly but carefully restored, and are the most interesting. That on the left portrays a group of mourners over the body of Stephen, many being apparently portraits. Opposite is the 'Daughter of Herodias dancing before Herod.' The expression of the face, the movement of the limbs, and her transparent dress foreshadow the future favourite type of Botticelli. There are three altarpieces in the Municipal Gallery at Prato, all much injured. Later in life Filippo executed some frescoes in the apse of the Duomo at Spoleto. In the Accademia at Florence is his best easel picture, No. 41 Gds. Tabl., a 'Coronation of the Virgin,' an important composition containing groups of very charming children as angels, painted in 1441. In the same gallery will be found two small early works, Nos. 12 and 26 Pets. Tabl. The Pitti contains one of his finest Madonnas, No. 338, while in the Uffizi is a scarcely less excellent work, 'A Madonna in adoration,' No. 1307. There is a fine 'Madonna in adoration,' highly finished, a signed picture, No. 69 in the Royal Museum, Berlin. An admirable example is a 'Madonna and saints,' in the Louvre, No. 221, of which the predella is in the Florentine Academy, No. 42. Perhaps more lovely works could not be found than the two semi-panels in tempera in our National Gallery, Nos. 666, 667. For tender gradations of colour and modelling, and for delicate expression, they are remarkable productions.

Fra Diamante may be mentioned as having often aided Filippo in his works, as, for example, in the frescoes of Spoleto, which were completed by Diamante in 1470, after the death of the elder master. Giuliano d'Arrigo, called Pesello (1367-1446), and Francesco di Stefano, his grandson, called Pesellino (1422-57), are mentioned here chiefly because they were instrumental, among others, in superseding the method, hitherto employed, of painting in tempera (that is, with water or size for the vehicle) by one of oil or other fatty medium. It is to be borne in mind, however, that their method was quite distinct from the better one, first practised by the Flemish masters, and brought to Italy subsequently by Antonello da Messina. Their works so much resemble each other that it is not easy always to distinguish them. Pesello probably painted an 'Adoration,' No. 26 in the Uffizi, and an 'Annunciation,' in S. Spirito, while to Pesellino may be given parts of a predella in the Florentine Academy, No. 48 Gds. Tabl., the remaining portions being in the Louvre, No. 287. Alessandro Baldovinetti (1422-99) was also an experimentalist in oil medium, and painted a fresco in the court of the Annunziata, Florence, now greatly injured. He is named here chiefly as the master of Ghirlandajo.

Like so many of the artists of Florence, Antonio and Pietro Pollajuolo were sons of a goldsmith, and began life by practically acquiring the mysteries of that art, which they pursued with great success. In painting they were closely associated, and it is difficult to define precisely their respective

*Fra  
Diamante.*

*Pesello and  
Pesellino.*

*Baldovi-  
netti.*

*Antonio  
and Pietro  
Pollajuolo.*

works. Antonio (1433-98) was probably the more accomplished artist of the two.

His principal work is the 'Martyrdom of S. Sebastian,' No. 292 in our National Gallery, where are two smaller pictures, Nos. 296 and 781. In the Uffizi are three examples, probably of conjoint work by Antonio and Pietro; one, a small panel illustrating two of the labours of Hercules, very finely drawn and finished, No. 1153, a large one of three saints, No. 1301, remarkable for its force and character, and a life-size figure of Prudence, No. 1306, exquisitely finished. In the Pitti should be noted a large 'S. Sebastian' by Antonio, No. 384, and in the choir of the Collegiate Church at S. Gemignano is a 'Coronation of the Virgin,' dated 1483, by Pietro (1443-about 96).

*Verrocchio.*

Andrea Verrocchio (1432-88), another skilful goldsmith of Florence, was a sculptor in marble and in bronze, as well as a painter of original genius. He is famous also as the master of Leonardo da Vinci, Perugino, and Lorenzo di Credi. The spirited equestrian bronze statue of Bart. Colleoni in the Campo S. Giovanni e Paolo at Venice, is a magnificent example of his skill. Not many works in painting can be attributed to him: one, well known, is in the Accademia at Florence, No. 43 Gds. Tabl. (see p. 57); and another is in the Hermitage, St. Petersburg, a 'Madonna enthroned with Angels,' No. 1. There is a 'Madonna' without a number at Berlin.

*Leonardo  
Botticelli.*

It will be convenient here to return to Filippo Lippi's pupils, of whom the most eminent was Sandro Filipepi, called Botticelli (1447-1515). He was one of the earliest to paint subjects from the

ancient classical mythology. But his treatment of them showed the restraint and quaintness of the mediæval manner, with the careful finish of accessories belonging to it. An excellent early example of this class, although much injured, is the large picture of 'Spring' in the Accademia, Florence, No. 24 Ancs. Tabl. The Uffizi contains another most beautiful in sentiment and execution, entitled the 'Birth of Venus,' No. 39. A small and highly finished work is the 'Calumny of Apelles,' No. 1182. Of a different order are, a very lovely picture, the 'Madonna crowned by Angels,' No. 1289, and a fine 'Adoration of the Kings,' No. 1286, while in the Pitti may be noted a 'Holy Family,' No. 348, and the portrait known as 'La bella Simonetta,' No. 353. There is a characteristic example in the Turin Gallery, 'Tobit and the Angel,' No. 98. His ability as a fresco painter may be seen in three works, 'Moses killing the Egyptian,' 'Rebellion of Korah,' and the 'Temptation of Christ,' in the Sistine Chapel. There are several pictures at Berlin, of which Nos. 102 and 106 are the finest: the latter is extremely beautiful and in good condition. A good 'Madonna' is No. 11 in the Städel, Frankfort, and a fine 'Pietà' is in the Munich Pinacothek, No. 555. In our National Gallery are two specimens of classical subjects in the style above referred to, Nos. 915, 16; but more admirable is a circular panel of the 'Madonna with two Angels,' No. 275. The Louvre possesses a charming work, No. 184.

Botticelli's pupil, Filippino Lippi (1460-1505), so called to distinguish him from his father or kinsman Filippo, is the next painter in order belonging to

*Filippino  
Lippi.*



ppino.

the Florentine school. Some of his best works are the frescoes in the Capella di Filippo Strozzi in S. Maria Novella, and those in the Brancacci Chapel of the Carmine at Florence, executed about the years 1482-90, where he also completed some others left unfinished by Masaccio at his death. Those by Filippino are 'The Fall of Adam and Eve,' 'Peter in prison,' 'The Martyrdom of Peter,' 'The Liberation of Peter,' and a part of the 'Resuscitation of the King's Son.' Of his oil-pictures the finest is 'The Virgin appearing to S. Bernardino' in the Church of the Badia at Florence, which was painted as early as 1480, another youthful work being an altarpiece of four saints in S. Michele at Lucca. The Uffizi possesses two important compositions, a large 'Madonna and saints' of 1485, No. 1268, and an 'Adoration of the Magi' of 1496, No. 1257. A fine altarpiece is in the Capella Nerli of S. Spirito, Florence, and two circular panels are preserved in the Palazzo Pubblico at S. Gimignano. An excellent 'Madonna,' full of grace and beauty, is No. 82 at Berlin : another is No. 35 at Dresden ; and a third work, of the year 1495, is No. 563 at Munich. In our National Gallery are two works in tempera by the master, a small 'Adoration of the Magi,' No. 592, and a 'Madonna with saints,' No. 293.

Credi.

Lorenzo di Credi (1459-1537), son of a goldsmith, was the pupil, assistant, and friend of Verrocchio, and executed some good works in oil, marked by excessive care and minute finish, the best examples of which are a 'Madonna with saints,' No. 156 in the Louvre; a 'Madonna,' No. 593, and another,

No. 648, in our National Gallery ; a 'Madonna in adoration,' No. 100, and a 'Kneeling Magdalen,' No. 103, at Berlin. A good small 'Noli me tangere,' a replica of No. 1150 in the Uffizi, is in the Louvre, No. 157. At Dresden are several works, of which Nos. 2385 and 2386 are the best. At Munich is a 'Nativity,' No. 553, of which No. 1287 in the Uffizi, Florence, is almost a replica. Another 'Nativity,' one of his later works, is No. 51 Gds. Tabl. in the Florentine Academy.

Domenico Bigordi, called Ghirlandajo (1449-98), a pupil of Baldovinetti, was another of the principal Florentine painters who flourished towards the end of this century, and who ranks high among his contemporaries. With a great knowledge of his art, the result of comprehensive study, and with peculiar aptitude for noble composition, he was essentially a fresco-painter. Some of his chief frescoes were executed in the Sistine Chapel when he was about thirty-five years of age, but these are now greatly damaged. Equally fine, and better preserved, are those in the Capello S. Fina, at S. Gemignano, painted immediately after the preceding. Soon after, in 1485, he worked at the admirable series, representing events from the 'Life of S. Francis,' in the Sassetti Chapel in Santa Trinità at Florence. Finally he undertook the decoration of the Choir of S. Maria Novella, a great enterprise, requiring a considerable amount of aid, but of which the most important portions were by his own hand. This magnificent work may be considered as his masterpiece, and was completed before 1490. Meantime he had painted several large works in oil. In these,

*Domenico  
Ghirlandajo.*

*Ghirlandajo.*

as in other productions, he was assisted by his brothers, David and Benedetto, as well as by others to be mentioned hereafter. One of his best paintings is an 'Adoration,' No. 50 Gds. Tabl., Florentine Academy, where there is also an excellent, 'Madonna and saints,' No. 17 Ancs. Tabl. Others are, the 'Adoration of the Kings,' No. 358 in the Pitti, two altarpieces in the Uffizi, Nos. 1295, 7; another 'Adoration of the Magi,' extremely well-preserved, a picture of remarkable finish, painted in tempera in 1488, is in the Chapel of the Foundling Hospital at Florence, and there is a 'Visitation' of 1491 in the Louvre, No. 204. It should be added that Ghirlandajo was also a worker in mosaics, and that he was for three years the master of Michael Angelo.

*Granacci.*

Francesco Granacci (1467-1543) was a scholar of Ghirlandajo, and painted with the master as well as separately much in his style. A joint work is a fine 'Madonna and saints,' No. 88 in the Berlin Museum; No. 97 is by Granacci himself. Also by him is a 'Virgin in Glory,' No. 1280 in the Uffizi, a 'Holy Family,' No. 199 in the Pitti, and 'Four Saints,' at Munich, Nos. 533, 5, 6, 40. In the Hermitage, St. Petersburg, a 'Madonna and saints in adoration,' No. 22, of excellent quality, is attributed to him. (By Ghirlandajo, C. and C.)

*Mainardi.*

Another scholar of Ghirlandajo was Sebastiano Mainardi (died 1515), who assisted the master at Florence and S. Gemignano. Most of Mainardi's works are in the latter town. The Palazzo Pubblico contains a circular panel, No. 9; some small frescoes, and an altarpiece in oil, are in S. Agostino there.

Luca Signorelli of Cortona (1441–1521), a pupil of Piero della Francesca, was one of the most original painters of his time. The important frescoes in the Capella Brizio in the Cathedral at Orvieto are his best works. They represent 'The History of Antichrist,' 'The Resurrection of the Dead,' 'Hell,' and 'Paradise.' In all these the drawing of the figure is executed in a masterly manner, and with a freedom never before attained. One fresco may be seen in the Sistine Chapel at the Vatican; and eight others, of the year 1497, now greatly injured, are in a cloister of the Convent at Monte Oliveto near Siena. Several of his altarpieces are in the churches of Cortona. A fine one is in the Gallery of Arezzo, No. 31. The Academy at Florence contains an excellent work, No. 54 Gds. Tabl.; and in the Uffizi are some good examples, a 'Holy Family,' No. 1291, and a 'Madonna,' No. 36. Two works are in the Brera, Nos. 304 and 306, and the Louvre possesses an admirable predella, No. 389, besides a group of seven life-size figures, No. 391. Very recently our National Gallery has acquired a fresco by him, representing 'The Triumph of Chastity,' No. 910. A 'Madonna' may be noted in the Liverpool Institution, No. 26. An important work, without a number, 'Pan and Music,' but unequal in quality, is at Berlin; where also are two others. A 'Holy Family' is to be seen at Dresden, No. 21.

*Luca  
Signorelli.*

Signorelli, like other masters who received numerous commissions, had several subordinates in his employ. Among these the chief was Bartolommeo della Gatta, a native of Arezzo (1408–91), where some of his works may still be seen. There is ground

*Bart. della  
Gatta.*

for believing that he assisted Perugino and Signorelli with their frescoes in the Sistine Chapel in 1479–86.

Benozzo  
Gozzoli.

Benozzo Gozzoli (1424–after 96), a Florentine by birth, was a pupil of Fra Angelico, and assisted him in 1447 with the frescoes of the Capella Brizio at Orvieto before referred to. Soon after he painted on his own account, among other things, a fine altarpiece at Montefalco, now preserved in the Museum of S. John Lateran at Rome. His style, at first formed on that of his master, was modified in conformity with the demand for gorgeous decoration of interiors; and, although his drawing is sometimes defective, he succeeded in happily illustrating a variety of subjects with grace and spirit. See, for example, the beautiful frescoes of the ‘Adoration of the Magi,’ painted in 1459 in the chapel of the Palazzo Riccardi at Florence. His work in fresco may next be studied at S. Gemignano, where he painted, in 1464–65, a series of seventeen subjects of varied size, three much injured, the rest exceedingly well preserved, all in the Choir of S. Agostino, illustrating the history of the Patron Saint. In the same church there is also a large fresco over an altar, of ‘S. Sebastian interceding for the people,’ a reminiscence of the great plague. He was aided here and elsewhere in S. Gemignano and its neighbourhood by Giusto d’Andrea. Commencing in 1469, he devoted himself to the great series of subjects from sacred history at the Campo Santo at Pisa, which occupied him more or less during sixteen years. The most perfect of these interesting works is the well-known composition of ‘Noah and his Family.’

Few of his paintings are met with in galleries. There is a 'Triumph of S. Thomas Aquinas' in the Louvre, No. 199, and in our National Gallery are two examples, namely, a fine 'Madonna enthroned with saints,' No. 283, and a small panel of the 'Rape of Helen,' No. 591. Among his assistants in the production of the Pisan frescoes it suffices to name Zanobi Macchiavelli.

A painter related to the preceding by a certain similarity of style was Cosimo Rosselli (1439–1506). He worked as assistant for three years to Neri di Bicci, an inferior Giottesque of the school of Arezzo, but subsequently came under the influence of his contemporary, Gozzoli. His chief productions are four frescoes in the Sistine Chapel, of which the most successful is the 'Sermon on the Mount,' and a fresco much injured in the Capella del Sacramento in S. Ambrogio at Florence. In S. Maria de' Pazzi there is an altarpiece, a 'Coronation of the Virgin,' in good preservation. Some fair works are to be seen at Berlin, Nos. 59, 71, 75; in the Louvre, No. 347; and in our National Gallery, No. 227.

Piero di Cosimo (1462–1521) was a pupil of Rosselli. He is well represented in our own National Gallery by the 'Death of Procris,' No. 692; at Berlin by a 'Venus and sleeping Mars,' No. 107; at the Louvre by a poor 'Coronation of the Virgin,' No. 289; and in the Uffizi by a 'Perseus and Andromeda,' No. 1246. He was the master of Andrea del Sarto.

Rafaellino del Garbo (1466–1524) was an artist of small ability, taught by Filippino Lippi, named as having painted numerous pictures. The best are those at Berlin, a 'Madonna and angels,' No. 90, and

*Cosimo  
Rosselli.*

*P. di  
Cosim.c.*

*Raf: del  
Garbo.*

*Piero della  
Francesca.*

a 'Madonna and saints,' No. 98; another example is in the Louvre, a 'Coronation of the Virgin,' No. 189.

Pietro di Benedetto, commonly called Piero della Francesca (about 1415–1509), an Umbrian by birth, was educated in Florence under Domenico Veneziano, and successfully combined the feeling of his school with the manner and the science of the Florentines. Endowed by nature with keen intelligence, he studied the principles of colour and drawing, and also discovered a better mode of using oil medium than those previously in vogue. The types of his figures, whether male or female, are always noble, and their action is dignified. The first works to be named are a series of frescoes which he executed for the choir of the Church of S. Francesco at Arezzo between 1452–54, the ceiling having previously been decorated by Bicci. They illustrate the history of the finding of the True Cross: the greater portion is well preserved, and they exhibit in a striking degree the qualities just named. Frescoes and other works are also to be found at Borgo S. Sepolcro, and some years later he painted important pictures at Urbino. Few examples are met with in galleries. Two portraits forming a diptych may be noted in the Uffizi, No. 1300; a small but admirable 'S. Jerome,' in the Venetian Academy, No. 419; the 'Baptism of Christ,' No. 665, and the 'Nativity,' No. 908, in our National Gallery.

*Umbrian  
school, 15th  
century.*

*Melozzo da  
Forli.*

Piero's influence extended to Umbria through his connection with Melozzo da Forli (1438–94), whose best production, a fresco transferred to canvas, an 'Audience of Sixtus IV.,' No. 31 in the Vatican, displays the characteristic quality of Piero's work.

A fragment of a fresco, 'Christ among angels,' removed from one of the churches in Rome, is on the staircase of the Quirinal Palace there. Although a few works are attributed to Melozzo in various galleries, it is doubtful whether any are genuine.

Melozzo's principal pupil was Marco di Antonio Palmezzano (about 1456–1536). The leading characteristic of his style, as of that of his master, was accuracy in linear perspective, applied not merely to architecture but to the figure, which was treated in a stiff manner and with little sense of colour. His works are principally in Forli and its neighbourhood.

*Palmezzano.*

The Lateran Museum contains two, one of the year 1537, and in the Uffizi is a 'Crucifixion,' No. 1008. The Berlin Museum possesses an excellent work of 1503, No. 1129, and the Munich Pinacothek another of equal merit of 1513, No. 541. In the Louvre is a 'Dead Christ,' No. 275, and in our National Gallery, No. 596, is an upper portion of an altarpiece of 1506 at Forli, where the rest still remains.

Another Umbrian painter who was influenced by the works of Melozzo was Giovanni Santi (1435–95), the father of Raphael. In his style, marked by gentleness of expression, though defective as to colour, may be found some traces of the future achievements of the son. Most of his works are in his native town of Urbino and at Fano. Besides these, there is an 'Annunciation' in the Brera, Milan, No. 184, and at Berlin is a 'Madonna and saints,' No. 139.

*Giovanni Santi.*

It is necessary here to go back a few years in the history of art—namely, to the commencement of the fifteenth century—to describe the work of two

*Origin of the Venetian school.*



*Gentile da  
Fabriano.*

painters who largely influenced the Venetian school about to be considered. The earlier of these was Gentile da Fabriano (about 1370 to 1450), by birth an Umbrian, and the pupil of Allegretto Nuzi of Gubbio. He lived and worked for some years at Venice, where he left his mark on the school through his pupil and friend Jacopo Bellini. About 1422 Gentile da Fabriano went to Florence, and shortly after executed his finest work, the 'Adoration of the Kings,' No. 32 Gds. Tabl. in the Florentine Academy, a painting rich in ornament and elaborate detail. Part of the predella of this picture, a small 'Presentation in the Temple,' is now No. 170 in the Louvre. Very few other pictures by this painter are known, except those in the Brera at Milan, a 'Glorification of the Virgin,' No. 155, and four single figures of saints, Nos. 186, 190, 307, 309. Gentile, however, never lost the Umbrian quality of soft expression and pious feeling which was to continue a distinguishing mark of his school, as we shall see hereafter.

*Antonello  
Messina.*

The second master was Antonello da Messina, born during the first half of the century. He was so impressed with the beauty of the then new oil medium for painting—said to have been first seen in Naples in an altarpiece by Jan van Eyck, sent to King Alfonso—that he made a journey to Flanders, learned the secret, and brought it back with him to Italy. For an example of portraiture with high finish see a small picture lately numbered 37 in the Salon Carré of the Louvre. Another exquisite example is No. 18 in the Berlin Museum; where also is a very fine 'Madonna,' No. 13. His little

'Crucifixion' in the Antwerp Museum, No. 17, is a well-known example of his realistic treatment of a sacred subject. His manner is seen again in the 'Christ at the Column,' No. 264 in the Venetian Academy. A 'S. Sebastian' is ascribed to him at Dresden, No. 2382. An example, 'Christ as Salvator Mundi,' is in our National Gallery, No. 673, and is one of his earliest works. An altarpiece dated 1473 and some other pictures were executed by Antonello in Sicily.

At the very beginning of the fifteenth century two new schools of art appeared in North Italy—namely, the Venetian and the Paduan. Although quite distinct in character, they influenced each other considerably.

In the earliest records of Venetian art appears the name of Jacobello del Fiore, who painted between 1400 and 1439; however, he and his fellow-workers were inferior to their contemporaries the Vivarini, in the neighbouring island of Murano. Very little of his work can now be traced with certainty. One genuine example may be named, a 'Madonna and saints' of the year 1436, No. 22 in the Accademia at Venice. An altarpiece has long been attributed to him in the sacristy of S. Francesco della Vigna there, consisting of three saints, which is so superior to the preceding that it is believed to be by a later artist, possibly by the Vivarini (C. and C.), whose work it certainly more resembles.

The earliest painters of Murano of whom trustworthy records exist are Giovanni and Antonio Vivarini, known as Giovanni and Antonio da Murano, and the former also as Johaunes Alemannus, once

*Muranese  
painters,  
15th cen-  
tury.*

*Jacobello  
del Fiore.*

*The Viva-  
rini.*

*The Viva-  
ni.*

supposed to be a distinct personage. They derived their style directly or indirectly from Gentile da Fabriano, and worked together from 1440-47, when they separated. The earliest example is a 'Coronation of the Virgin,' No. 8 in the Venetian Academy, dated 1440; later products of that period are Nos. 23, 581, 583. Others may be found in the churches of Venice, the best perhaps being in that of S. Zaccaria, where are three well-preserved Anconas. Subsequently appeared a very important work by Antonio, now in the Berlin Museum, an 'Adoration of the Kings,' No. 5, full of figures, profusely adorned with gold ornaments in high relief. Soon after, Bartolommeo Vivarini joined his brother Antonio, and a fine example of their united work, of the year 1450, is an altarpiece, No. 205 in the Pinacoteca at Bologna. At a still later date Bartolommeo left Antonio, and, painting by himself, produced many works, of which the following are examples: a 'Madonna and four saints,' No. 1 in the Venetian Academy, dated 1463; a 'Madonna,' No. 284 in our National Gallery; a retablo in five panels, No. 58, Room II. 1st floor, at Vienna; and a fine 'Madonna and saints,' dated 1465, No. 5, Venetian School, in the Museum at Naples. Others are at Berlin, No. 1160, and at Bergamo. Luigi Vivarini, who had worked with Bartolommeo, gradually surpassed him, and executed numerous works in the latter part of this century: for examples, see the fine 'Madonna and saints,' No. 561 in the Accademia at Venice, dated 1480, and an altarpiece, No. 38 in the Berlin Museum. The Vivarini left few followers; the first to be named here is Andrea da Murano, who did little

for the advancement of art. Another was Carlo Crivelli of Venice (painted from about 1450 to end of century), said to have been a pupil of Jacobello del Fiore, but was probably more influenced by the Vivarini. His work is characterised by earnest and conscientious labour, often by a severe naturalism; while his Madonnas especially are not without grace. He is nowhere better seen than in our National Gallery, where two altarpieces, Nos. 724 and 788, show how Crivelli loaded his pictures with elaborate detail, such as jewels, fruit, and raised gilt ornaments. Another large altarpiece, in the Brera at Milan, No. 277, is also very richly decorated. A small 'Annunciation' on two panels, Nos. 14, 15, should be noted in the Städel Museum, Frankfort.

*Carlo  
Crivelli.*

But the chief founder of the Venetian school was Jacopo Bellini (about 1400-70), father of the more celebrated Gentile and Giovanni Bellini. He was the pupil of Gentile da Fabriano, and but little now remains of his work. One example only, that of a 'Madonna,' No. 443 in the Academy at Venice, can be referred to. He painted numerous frescoes both at Venice and at Verona, which have now disappeared; a few fragments, quite ruined, may be traced in the semidome of a chapel in S. Zaccaria at the former place.

*Venetian  
school, 15th  
century.*

*The  
Bellini.*

Bellini's two sons occupy a distinguished place in the history of Venetian art. Both learned of their father and assisted him, but gained much from their relations with other contemporary masters. Gentile, the elder (1421-1507), produced large works, conspicuous for well-drawn architecture and numerous figures, excellent illustrations of which are, 'The

*Gentile.*

Preaching of S. Mark at Alexandria,' No. 164 in the Brera at Milan, and two large pictures in the Venetian Academy, the 'Miracle of the True Cross,' No. 529, and the 'True Cross borne in Procession,' No. 555. In the same style is the 'Reception of Venetian Ambassadors,' No. 60 in the Louvre. He also painted many highly finished portraits, of which a few exist. A good example is that of a Doge in the Correr Museum, Venice, while two heads in one frame, very finely painted, No. 59, are attributed to him in the Louvre.

*Giovanni.*

Giovanni Bellini (1426–1516), doubtless under the influence of Mantegna, his brother-in-law, acquired a power of drawing the figure with severe precision. Besides this he laboriously mastered the secrets of oil-painting, and by degrees developed that **technical** skill combined with a richness of resource in colour which in great measure determined the future character of Venetian art. Among his chief productions are an admirable altarpiece in the sacristy of S. Maria dei Frari at Venice, of the exquisite finish of which it is impossible to speak too highly; a large picture, 'Christ at Emmaus,' in S. Salvatore, and a 'Baptism' of 1505 in S. Zaccaria there; and a fine 'Transfiguration' in the Naples Museum, No. 7 Sala Grande. Our National Gallery contains several works by the master: namely, the 'Death of S. Peter Martyr,' No. 812, an early illustration of the importance of landscape in Venetian art; a 'Madonna,' No. 280; and two very fine portraits, one of the Doge Loredano, No. 189, and one of 'S. Peter Martyr,' No. 808. Four beautiful examples, a 'Madonna with six saints and angels,' No. 38,

a 'Madonna,' No. 94, a 'Madonna and saints,' No. 424, a 'Madonna with a Magdalen and S. Catherine,' No. 436, with several others, are in the Venetian Academy, besides a series of five very small allegorical paintings, Nos. 234 to 238. There is also a small but complete landscape with figures of the Virgin, saints, and others, No. 631 in the Uffizi, and a fine 'Dead Christ,' painted in grisaille, No. 583. A grandly painted 'Pietà,' in warm colour, in which the head of Christ is very beautiful, is No. 4 at Berlin. A small work, 'Madonna and saints,' is No. 4 in the Hermitage, St. Petersburg. The Louvre possesses a charming specimen of the master, a 'Madonna with two saints,' No. 61. Bellini has long been famous as the reputed chief master of Titian, an honour of which recent investigations have partially deprived him.

Giambattista Cima da Conegliano (painted 1489–1517) was a painter of devotional subjects only, and was influenced by Giovanni Bellini in manner, but in colour was not Venetian. His clear firm handling and high finish, with simple treatment of the figure and of the group, resulted in the production of many admirable works which are quite characteristic of the painter. In our National Gallery are three examples: a 'Madonna,' No. 300, the 'Incredulity of S. Thomas,' No. 816, and a 'Madonna,' No. 634. Other paintings by him are at Venice in the Academy, two of which at least are most admirable, viz., 'Christ, S. Thomas, and a saint,' No. 456, and a 'Madonna enthroned,' No. 582; there is also a fine 'S. John the Baptist with saints' in S. M. dell'Orto. Two admirable and well-known altarpieces

*Cima da  
Conegliano.*

are in the Gallery of Parma, a 'Madonna and two saints,' with a ruined temple, No. 361, and a 'Madonna enthroned, and saints,' No. 360. At Berlin there are two fine pictures, 'Madonna enthroned with saints,' No. 2, and an admirable 'Miracle of S. Mark,' No. 15, in the manner of Gentile Bellini. A good 'Madonna with saints' is No. 152 in the Louvre.

*Carpaccio.*

Carpaccio (about 1450-1520), commencing in the school of the Vivarini, was subsequently influenced by Gentile Bellini, and painted large scenes with architecture and figures much in his manner. His most celebrated works, consisting of a series of nine such compositions, illustrating the life of S. Ursula, Nos. 533, 7, 9, 542, 4, 6, 9, 554, 60, in the Academy at Venice (described in the catalogue), are excellent productions of the school and time; of which perhaps the best is the 'Reception of the Envoys,' No. 539. There also is a fine 'Presentation in the Temple,' No. 488. An interesting series of his works in excellent preservation may be seen in the little church of S. Giorgio dei Schiavoni, Venice, three relating to S. Jerome, two to the life of Christ, others to S. George and S. Triphonios. Others are in the Louvre, No. 113, and at Berlin, No. 23 and No. 14, the latter catalogued as 'Santa Croce.'

*Mansueti.*

Mansueti (painted 1494-1500) may be named as the author of two pictures in the Venetian Academy, Nos. 540, 8, as almost contemporary with Carpaccio, and as an inferior follower of his style. Vincenzo Catena (painted about 1495-1520), with no characteristic of his own, was in turn influenced by others, and is chiefly mentioned as a follower of the Bellini. For

*Catena.*

examples of his work see catalogues. Marco Basaiti (painted from 1490 to 1520) was, like the preceding, much influenced by others, first by the Vivarini, subsequently by the Bellini. His works are always of an inferior type; examples are in the Venetian Academy, Nos. 31, 534, and in our National Gallery, Nos. 281, 599. Other painters of the Bellini school, of no great mark, were Previtali and Bissolo. Their chief works are named in the catalogues.

*Basaiti.*

*Previtali  
and Bissolo.*

The school of Padua can hardly be said to exist until the time of Francesco Squarcione (1394–1474). Being himself much more a teacher than a painter, he cherished an enthusiasm for art, and especially for the antique. He formed an Academy, which became very famous, and perhaps no other master had a greater number of pupils. Numerous works issued from his Academy, but it is difficult now to distinguish those which are really by his hand, if indeed there are any such in existence.

*Paduan  
school, 15th  
century.*

*Squarcione.*

Among his numerous scholars the most renowned was Andrea Mantegna (1430–1506). This great painter, whose influence was felt in all the schools of Italy, was a Paduan by birth, but he finally settled in Mantua, where many of his principal works were executed. His style was characterised by severe precision of line, a careful application of perspective to every figure, so that it became rather statuesque than natural, a minute rendering of all details far and near, with want of air and tone, a love of architecture and classical ornament. Among his earlier productions is the ‘St. Luke and saints,’ No. 187 in the Brera at Milan. He was less than thirty years of age when he painted the remarkable

*Andrea  
Mantegna.*



*Mantegna.*

frescoes in the Church of the Eremitani at Padua, representing scenes from the 'Life of S. Jacob' and the 'Martyrdom of S. Christopher.' These illustrate the style described, which by degrees became modified by contact with the Bellinis, the younger of whom, Giovanni, acquired much of Mantegna's quality in return.

There are many smaller works in various galleries; two admirable ones may be found in the Uffizi, Florence, a triptych, No. 1111, and a 'Madonna,' No. 1025, both marked by exquisite finish. A small 'S. George' of similar quality is No. 273 at Venice; and a fine 'Madonna enthroned with angels and saints' may be seen in the church of S. Zeno at Verona. There are also two good examples, Nos. 274, 902, in our National Gallery; the 'Madonna della Vittoria,' No. 251, the 'Christ between thieves,' No. 250, the 'Parnassus,' No. 252, and the 'Expulsion of the Vices,' No. 253, represent him in the Louvre. In the Städel, Frankfort, is a 'S. Mark,' No. 13. At Berlin there are two works, a small 'Madonna with cherubs,' No. 27, and a 'Presentation in the Temple,' No. 29. A very fine 'Dead Christ and two angels,' No. 28, life-size, long attributed to him, is now regarded as the work of Giovanni Bellini. The latter half of his life was spent at Mantua, where he painted the frescoes now in the Castello there. It was not until after sixty years of age that he completed for the Duke the famous 'Triumph of Julius Cæsar,' by many regarded as his masterpiece. This work, now in Hampton Court Palace, consists of nine cartoons, much injured by time. The small highly finished studies are in the

Belvedere, Vienna, Nos. 42 to 45, and Nos. 47 to 50, Room VI. 1st floor. Besides being celebrated as a painter, Mantegna excelled as an engraver, and executed several works with his own hand.

From the school of Squarcione issued a number of inferior painters, among the chief of whom was Gregorio Schiavone (painted middle of fifteenth century); he is represented by a 'Madonna enthroned,' No. 630 in our National Gallery. But the influence of Mantegna spread widely and may be traced in several schools. Thus, formed in part on his teaching was the style of Stefano da Ferrara and Cosimo Tura, natives of Ferrara. There is a large and finely painted altarpiece in the Brera at Milan by the former, No. 175; the latter is best represented in the Gallery and Cathedral of his native town, although there are three fair examples of his work in our National Gallery, Nos. 590, 772, 773. One of extraordinary beauty is in the Museum at Berlin, No. 111, a 'Madonna enthroned with saints,' full of elaborately painted detail, strongly suggesting the style of Mantegna. Three works by him in the Ferrara Gallery are Nos. 121, 2, 3.

*Schiavone.*

*School of  
Ferrara,  
15th cen-  
tury.*

Francesco Cossa was another follower of Mantegna who left Ferrara for Bologna, where an altarpiece in the Gallery, No. 64, entitles him to mention. Marco Zoppo, who was a pupil of Squarcione, went also to Bologna, and will be named in connection with that place.

*Cossa.*

Another school which was similarly inspired was that of Vicenza. Bartolommeo Montagna (about 1455-1503), an early master, was largely influenced by Mantegna, and subsequently in a less degree by

*School of  
Vicenza,  
15th cen-  
tury.  
Montagna.*

*Buonconsigli.*

the Venetians. His works are chiefly at Vicenza in the churches and in the Gallery there, those in the latter being in very bad condition (see catalogue). A few only are elsewhere; for example, a fine altarpiece in the Brera, Milan, No. 163, another in the Venetian Academy, No. 361, and a 'Madonna enthroned,' No. 44, at Berlin. Not much later was Giovanni Buonconsigli, who lived towards the end of the fifteenth century and the beginning of the sixteenth. His works also are chiefly seen at Vicenza, and as an example a 'Pietà' may be named, No. 20, Stanza degli Vicentini, in the Gallery there.

*School of Verona, 15th century.*

*Liberale.*

Verona in the former half of this century produced painters of small note, but there also Mantegna's fame gave an impulse to art, manifested in Liberale da Verona (1451-1515?), who imitated the master with some success. There are two examples of his work in the Brera, Milan, one of which, a 'S. Sebastian,' No. 267, may be referred to. Soon after, Francesco Bonsignori (1455-1520) pursued a similar course, his late works all exhibiting the Mantegnesque type, of which one, No. 166 in the Brera, is an example. There is a head, but in his early style, in our National Gallery, No. 736.

*Bonsignori.*

*D. Morone and F. Morone.*

The two Morones, father and son (not to be confounded with the later master, Giambattista Moroni of Brescia), and Girolamo dai Libri are more important. Of Domenico Morone little is known, but the work of his son Francesco may be seen in the Pinacoteca at Verona, No 275, an altarpiece, and in the ceiling decorations and numerous portraits preserved on the walls of the sacristy of S. Maria in Organo there. Other examples are, a picture in the Brera,

Milan, No. 290, a 'Madonna,' No. 46, at Berlin, and one in our National Gallery, No. 285.

Girolamo dai Libri (1474–1556) was notably fond of introducing landscape into his pictures, the best of which are to be found at Verona. In the Pinacoteca are two fine works, Nos. 276 and 278; another is in S. Giorgio Maggiore, and a fourth is in the sacristy of S. Maria in Organo. There is a 'Madonna enthroned,' No. 30, at Berlin.

*Dai Libri.*

Caroto (1470–1540) was another Veronese painter whose works frequently bear a resemblance to those of Mantegna, with whom he had worked at Mantua.

*Caroto.*

Several examples are in the Verona Gallery, but the best are in the churches there; for instance, a 'Madonna and saints' in S. Fermo Maggiore. Other works may be found at Berlin, No. 40, and at Frankfurt, No. 45.

Paolo Morandi, called Cavazzola (1486–1522), was a pupil of Morone, and a worthy master of this school. His works are chiefly in Verona, where in the Pinacoteca his best composition, an altarpiece in three parts, is preserved, Nos. 318, 19, 20. The centre, a 'Deposition,' with a view of Verona in the background, is an admirable production. Our National Gallery contains two fair examples, Nos. 735 and 777.

*Cavazzola.*

Little is to be said of the early history of art in Parma. In the middle of the fifteenth century dim traces appear of the revival of taste in connection with Jacopo Loschi, whose work was nevertheless very rude. More worthy of mention is Filippo Mazzola, who painted in the end of the century, and whose scholar was Casella or Cristoforo of Parma: the works of the latter belong to the end of the

*School of  
Parma,  
15th cen-  
tury.*

fifteenth and to the beginning of the sixteenth. He also had a scholar, Araldi, whose works date somewhat later. An example of each will be found in the catalogue of the Gallery of Parma.

*Sieneſe  
ſchool, 15th  
century.*

*Sano di  
Pietro.*

*Matteo.*

Few maſters of merit exiſted at Siena in the fifteenth century, yet two ought to be mentioned, Sano di Pietro (1406–81) and Matteo da Siena (1435–95). The former executed numerous works which are conſidered to bear a reſemblance to thoſe of Angelico. No leſs than forty-ſeven are in the Siena Academy, of which No. 143 is the beſt. There is alſo a freſco of the ‘Coronation’ of 1445 in the Palazzo Pubblico there, and other examples are to be found at Dresden, Berlin, and the Louvre. Matteo poſſeſſed greater ability, and his works are chiefly to be ſeen in his native town. The Academy contains, among others, his earlieſt painting, dated 1470, No. 170, and one of his beſt, No. 166. Beſides theſe there are, an altarpiece in the Malevolti Chapel in S. Domenico, and a ſmall ‘Madonna with Angels,’ an exquisite panel of 1484, in the Palazzo Pubblico. A ‘Maſſacre of the Innocents,’ dated 1418, may be ſeen in the Naples Muſeum, Tuſcan ſchool, No. 31.

*Umbrian  
ſchool, 15th  
century.*

Meanwhile another ſchool, that of Umbria, already referred to, was now growing in importance and was deſtined to exerciſe great influence through Raphael, whoſe earlieſt inſpiration was derived from it. The art of Umbria appears to have had its ſource in deep religious enthuſiaſm, and ſo widely differed from Florentine art. The devotional character which marks the works of the firſt-named ſchool, early ſeen in that of Gentile da Fabriano, and continued by men

of less note, is manifested by a prominent master, Niccolò di Foligno, known as Niccolò Alunno (painted 1458–99). Some of his best works are, an ‘Annunciation’ in the Accademia at Perugia, No. 75; a panel painted on both sides in the Bologna Gallery, No. 360; and two fine pictures in the Vatican collection. The Louvre possesses an example in the ‘Six scenes from the Life of Christ,’ No 23.

*Niccolò  
Alunno.*

But the interest of the Umbrian school henceforth is mainly associated with Perugia. Two painters of that city were contemporary with Alunno. The first was Benedetto Bonfiglii (records exist between 1453 and 1496), many of whose works may be seen in the Academy there, Nos. 1 and 18 being chief examples. Of great merit as regards composition and drawing are several frescoes, injured in parts, but untouched, in the Palazzo Pubblico, relating to S. Louis, S. Ercolano, and others. The ‘Death of S. Louis’ and the ‘Miracle of the fish’ are the best. The second is Fiorenzo di Lorenzo (painted between 1472 and 1499), by whom several panels may be seen in the same place. From these we pass to the great master of Perugia, Pietro Vannucci (1446–1524), called Perugino because he spent most of his life there, although born at Città delle Pieve, a small neighbouring town. He is supposed to have been at first a pupil of Bonfiglii, studying afterwards at Florence and elsewhere. He acquired a remarkable power of expressing religious sentiment, with a certain grace in drawing the human figure, although but little varied in style, and a charm of colour, together with great technical ability;—a combination not hitherto witnessed. His works are very numerous. Among the

*Bonfiglii.*

*Fiorenzo di  
Lorenzo.*

*Perugino.*

*Perugino.*

earliest and most important frescoes were those in the Sistine Chapel, two of which now remain, the best being 'The Delivery of the Keys.' At a much later date were painted those which cover the walls of the Sala del Cambio at Perugia. And later still, he executed the large fresco of the 'Adoration of the Magi,' in S. Maria di Bianchi at Città delle Pieve.

Besides these, among works in oil should be named the following: in the Church of S. Pietro at Perugia, a grand 'Pietà,' and three small and highly finished figures of saints. In the Academy, among several others are the 'Nativity,' No. 23, and the 'Baptism,' No. 41, the two centres of a double altarpiece painted for the Church of S. Agostino, between 1512 and 1517; the remaining portions of it are in this and in other galleries. Elsewhere are finer examples than most of these, viz., the 'Madonna and four saints,' in the Vatican; the 'S. Sebastian,' in the Sciarra Palace, Rome; a 'Madonna enthroned' in the Bologna Gallery, No. 197; a lovely 'Madonna,' No. 12 Room III. 1st floor, at Vienna; a very fine triptych in our National Gallery, of which the centre panel is a 'Madonna in adoration,' No. 288; an admirable 'Deposition,' No. 164, belonging to his best period, among others in the Pitti; the 'Agony,' No. 53, and a Crucifixion, No. 57 Gds. Tabl. in the Academy, Florence. The Louvre possesses two fair examples, a 'Madonna with saints,' No. 426, one of his earliest productions, and a 'Combat between Love and Chastity,' No. 429. A large 'Ascension,' painted originally for S. Pietro, is now in the Lyons Museum, No. 156; while the well-

known 'Marriage of the Virgin' (from which Raphael drew his inspiration for the celebrated 'Lo Sposalizio') is in the Caen Museum. Two characteristic and life-like profile heads, No. 18 Pets. Tabl. in the Florentine Academy, are excellent examples of what the master could accomplish when not restricted by traditional rules. Perugino is distinguished also as the teacher of Raphael, who at first followed closely the master's steps, as will be seen hereafter.

The chief, however, among his numerous followers who maintained the traditions of Perugia was Bernardino Pinturicchio (1454–1513). In the earlier part of his career, he was the principal assistant or partner of Perugino. Pinturicchio's style became more realistic than that of the latter, and he was less a devotional than an historical painter. His ten large and fine frescoes in the library, together with a few in the baptistry of the Duomo at Siena, all admirably preserved, constitute his most important works. The Academy at Perugia contains his masterpiece in oil, a fine altarpiece in several parts, No. 30. Another is the 'Coronation of the Virgin,' in the Vatican.

The National Gallery has recently obtained an interesting fresco transferred to canvas, No. 911, by Pinturicchio, besides three other works, illustrations of the story of Griselda, Nos. 912, 13, 14. Similar compositions are the 'History of Tobias,' Nos. 142, 149 at Berlin; where there is also a large 'Adoration of the Magi,' No. 132; another 'Adoration' is in the Pitti at Florence, No. 341.

Giovanni di Pietro, called Lo Spagna, being a

*Pinturicchio.*

*Lo Spagna.*



Spaniard by birth (painted 1507–28), is the next important follower of Perugino. A fellow-pupil of Raphael, and working under Pinturicchio, he was influenced by both, and some of his works have been attributed to those masters. He afterwards painted by himself at Spoleto, where most of his frescoes are still to be seen. Others are in the church of S. M. degli Angeli near Assisi. There is a large ‘Adoration of the shepherds’ by him, No. 150 at Berlin, where it is attributed to Raphael, and there is a good ‘Madonna and saints,’ No. 25, in the Gallery of Perugia. A ‘Madonna’ formerly given to Pinturicchio in the Louvre, No. 404, is Lo Spagna’s work, as is also a ‘Nativity,’ No. 403. Another of the last-named subject is preserved in the Vatican. One of his best productions is the ‘Madonna enthroned’ in the Chapel of S. Stefano in the Lower Church of S. Francesco at Assisi. Our National Gallery possesses two examples, a ‘Glorification of the Virgin,’ No. 282, and an ‘Ecce Homo,’ No. 691.

Bolognese  
school, 15th  
century.

Marco  
Zoppo.

The Bolognese school became famous at the end of the fifteenth century through the works of Francia, who has generally been regarded as the pupil of Marco Zoppo, a scholar of Squarcione. This belief is, however, now called in question. Zoppo went to reside at Bologna, as also did another and far abler painter, Lorenzo Costa, of the Ferrarese school, hereafter to be considered. Of Zoppo it will suffice to say that his works date chiefly between 1471 and 1498, and that not many are extant. There is a good example in our National Gallery, No. 597.

Francesco  
Francia.

Francesco Francia (1450–1517), born at Bologna, was at first a goldsmith and engraver on metal.

Subsequently he studied painting, and having become a friend of Costa, received instruction from him. In course of time Francia surpassed Costa, whose style was influenced in its turn by the elder painter. His compositions are marked by warmth and richness of colour; his figures are full of tenderness and devout resignation, and are moreover graceful, often recalling those of Perugino, while they are less constrained in their action, and have more individuality of character. In S. Giacomo Maggiore at Bologna there is one of the finest altarpieces of the master: and at S. Cecilia there are some important frescoes, besides several altarpieces in the Pinacoteca, of which the best is a 'Madonna with saints,' No. 78, others there being almost ruined by repainting. There is a fine altarpiece in the Gallery of Parma, a 'Deposition,' No. 123; another is a 'Madonna enthroned,' No. 130; a third is in the Pinacoteca at Munich, No. 577; and a fourth is a 'Madonna enthroned,' No. 69 in the Hermitage, St. Petersburg. There also is a good 'Madonna,' No. 68; and another may be seen in the Borghese Palace at Rome, No. 43 Room. II. Some works are attributed to him at Berlin, of which one only, No. 127, need be noted, a 'S. Stephen and John the Baptist,' and this has been much restored. In the Louvre a fine portrait, No. 523, is by some given 453 to Francia; and our National Gallery has two admirable specimens, a 'Pietà,' No. 180, and an altarpiece, No. 179.

Giacomo Francia (1484–1557), son of Francesco Francia, feebly copied his father's style, although some of his best productions have passed for inferior works of the latter. A fair example is a 'Madonna

*G. Francia.*

*Lorenzo  
Costa.*

and saints,' No. 84 at Bologna, while a good head by him may be seen in the Pitti, No. 195. He had a brother Giulio who also assisted his father.

Lorenzo Costa (1460–1536), originally a Ferrarese, became, as already shown, influenced by the elder Francia, and ranked after him as the most important painter of this school. He assisted Francia in the S. Cecilia frescoes, and painted much at Bologna and afterwards at Mantua; his work, however, was always much inferior to that of Francia. Two of his best productions are now in S. Giovanni in Monte at Bologna, while in the Gallery there No. 65 is the principal example. An important work, a 'Presentation in the Temple,' is No. 112 at Berlin. Equally so is the 'Baptism of Christ,' No. 437 at Dresden. Another is 'The Court of Isabella d'Este,' No. 154 in the Louvre. An altarpiece forms No. 629 in our National Gallery.

*Lombard  
school, 15th  
century.*

*Leonardo  
da Vinci.*

The last school to be considered before commencing the sixteenth century is the Lombard or Milanese, which owes its existence and its character to the remarkable genius of Leonardo da Vinci, whose influence is henceforth largely felt throughout North Italy. Born at Vinci near Florence (1452–1519), he holds a middle position between the quattrocento and the cinquecento masters, for although he far excels the former, yet he cannot be altogether classed with those who carried art to its highest state of perfection in the sixteenth century. Leonardo was one of the most accomplished men of the time, and was not only painter, but sculptor, musician, and poet. He also gave much time to the study of anatomy, mechanics, and mathematics; and he

effected considerable improvements in military science and engineering: painting was perhaps his most prominent pursuit. He was a pupil of Andrea Verrocchio, by whom there is a well-known picture in the Florentine Academy, No. 43, of the 'Baptism of Christ,' which contains a single figure, an angel, painted by Leonardo, the superiority of which to the rest of the composition is striking. Some of his productions are still extant, but probably most of those attributed to him were executed by his followers. His most famous work is the 'Last Supper,' on a wall in the Dominican Convent of the Madonna delle Grazie at Milan. Having been originally painted in oil and not in fresco, it has long been a wreck, and very little of the original beauty now remains. There is a copy of it by one of Leonardo's followers, Marco d'Oggione, in the Royal Academy of London. Another celebrated work by the master was the great cartoon of the 'Battle of the Standard,' long since destroyed. In the Uffizi, Florence, is a large and unfinished altarpiece, the 'Adoration of the Magi,' No. 1252. The following are examples of Da Vinci's authenticated easel pictures: a female head known as the 'Nun,' No. 140 in the Pitti, Florence; a half-length figure of 'John the Baptist' in the Louvre, No. 458; the celebrated 'Mona Lisa,' No. 462, and No. 461, another female head, 'La belle Feronnière,' exquisitely finished, may also be by his hand. The two beautiful half-lengths, a picture entitled 'Vanity and Modesty,' in the Sciarra Palace, Rome, are also attributed to him. A charming profile portrait of Maria Bianca, the second wife of Maximilian I. of Austria, is preserved,

together with some drawings in red chalk, in the Ambrosiana, at Milan. In the Hermitage, St. Petersburg, is a highly finished work, a 'Madonna and saints,' No. 14, beautiful both for expression and execution. Two other paintings there are attributed to him by Waagen, both of exquisite quality—a beautiful semi-nude, somewhat resembling the 'Mona Lisa' in the Louvre, No. 15; and a small 'Madonna,' No. 13A (said by Crowe and Cavalcaselle to be by his scholar Zenale). Another small 'Madonna,' exhibiting marvellous finish, is ascribed to him at Dresden, No. 30.

Bernardino  
Luini.

It is difficult to determine the authorship of some works of this period, which might equally belong to Leonardo and to his best pupil, Bernardino Luini (about 1460–1530); it will therefore be well to consider the latter at the same time. Luini was most celebrated as a fresco-painter. His finest works of this kind are in the church at Saronno, representing scenes from the history of the Virgin; those in the Church of S. M. degli Angeli at Lugano; and the frescoes which decorate the inner and outer Church of S. Maurizio Maggiore at Milan. All these are very remarkable productions, especially the first and last, whether we regard composition, colour, or execution. Those in the church of the Madonna at Saronno are in a state of high preservation, and rank among the best productions of the master. Of the four chief subjects there, the 'Marriage of the Virgin' may be regarded as the choicest example: it is placed between the choir and the altar on the left. Besides these, there is a fine fresco in a room in the Ambrosiana at Milan, of the

‘Scourging of Christ,’ of which the centre compartment at least is the work of Luini. Of his works in oil, a very fine one, exquisitely painted, is the ‘Madonna with the roses,’ No. 89 in the Brera, Milan. Another is the ‘Beheadal of the Baptist,’ No. 1135 in the Uffizi. Luini is seen to great advantage in the Louvre, three of the examples there being very admirable: a ‘Holy Family,’ No. 230; a ‘Sleeping Jesus,’ No. 231; and a ‘Salome with head of the Baptist,’ No. 232. Some frescoes are also to be seen in the hall through which the Salon Carré is entered. But not less beautiful are the examples by this master in the Hermitage, St. Petersburg—viz., a ‘Madonna,’ No. 71; a ‘S. Catharine,’ No. 72; and a life-size ‘S. Sebastian,’ really a portrait of the Duke of Sforza, No. 73. In our National Gallery the well-known painting ‘Christ disputing with the Doctors’ (“School of Leonardo da Vinci,” No. 18) is a fine example of Luini’s power. It is impossible to examine these beautiful works, especially those in Milan, without feeling the highest admiration for the genius of their author.

After Luini, two painters greatly influenced by Leonardo were Ambrogio Borgognone and Andrea Solario. Borgognone (1455–1525), early known by his works at the Certosa of Pavia, subsequently painted some fine frescoes for the Dome of S. Simpliciano at Milan. There is an altarpiece in the Brera, No. 72, an inferior example. Some of his best works are at Berlin, No. 51, a ‘Madonna,’ and No. 52, a ‘Madonna enthroned.’ One in our National Gallery (from the neighbourhood of the Certosa of

*Borgo-  
gnone.*

Pavia) is No. 298, a 'Marriage of S. Catharine'; two smaller works are Nos. 779, 80.

*Andrea  
Solario.*

Solario (1458–1530), educated in the Milanese school, was influenced to some extent also by Florence and by Venice. He gradually attained technical power of a very high order, and some of his productions have been classed under the names of Da Vinci and Luini. Illustrations of his work may be seen in the Louvre, the Madonna "au coussin vert," No. 394, the portrait of Charles d'Amboise, No. 395, and the 'Crucifixion,' No. 396; others are in the Certosa of Pavia. The marvellous 'Columbine,' No. 74 in the Hermitage, St. Petersburg, formerly catalogued as L. da Vinci, since attributed to Luini by Waagen, is confidently given to Solario by Messrs. Crowe and Cavalcaselle. For charm of expression, perfection of modelling, and delicate finish, this exquisite portrait must certainly rank among the finest productions of any age. There are two portraits, one signed, one attributed to this master, in our National Gallery, Nos. 734 and 923.

*Beltraffio.*

A less important follower of Leonardo da Vinci, Giovanni Antonio Beltraffio, who was, it is said, only an amateur, must not on that account be omitted here. A charming painting of its kind by him is in our National Gallery, No. 728, and another good example is in the Louvre, No. 72; but naturally his works are not frequently met with.

*Gaudenzio  
Ferrari.*

Another painter of the Lombard school, but somewhat influenced by the Florentine and Roman schools, was Gaudenzio Ferrari (1484–1549), a Piedmontese by birth. Some important frescoes by him are preserved in the Brera at Milan, where

there is also one of his largest oil-paintings, the 'Martyrdom of S. Catharine,' No. 104, a daring composition, full of life and action. The Minorite Church at Varallo contains other frescoes by Gaudenzio of the 'History of Christ.' Lastly, the cupola of the church at Saronno, just referred to in connection with Luini, is profusely decorated by him. An immense number of angels playing on musical instruments represents "the heavenly host in adoration." This work also is well-preserved.

#### SIXTEENTH CENTURY.

The history of Art during the past two centuries describes the stages by which it progressed towards what are usually regarded as its highest achievements in the famous sixteenth century, or the age of the "Cinquecento." It was at this period that a group of distinguished painters appeared who, in the variety and extent of their acquirements, not only surpassed all predecessors, but have never been rivalled to the present day. Taking them in the order of their advent, Michael Angelo, Titian, and Raphael (all born at the commencement of the last quarter of the fifteenth century) are placed in the first rank. A little earlier in date is Fra Bartolommeo, whose genius is feeble when compared with that of the three great masters just named.

These are followed by others in some respects but little inferior—viz., Palma Vecchio, Giorgione, Sebastiano del Piombo, Andrea del Sarto, Correggio, Tintoretto, and Paolo Veronese, who were born



*Florentine  
school, 16th  
century.*

*Fra Barto-  
lommeo.*

during a period comprised by the end of the fifteenth century and the beginning of the sixteenth.

Fra Bartolommeo, or Baccio della Porta (1469–1517), was a scholar of Cosimo Rosselli, but was much influenced by the works of Leonardo da Vinci, and subsequently through his friendship with Raphael. Owing to Baccio's great grief at the death of Savonarola, he gave up painting, and entered the Dominican Convent of S. Marco; but after an interval of six years he resumed his favourite occupation. One of his finest altarpieces is the 'Madonna della Misericordia,' at Lucca; another is the 'Magdalen and S. Catharine in adoration,' both in the New Communal Gallery there, Nos. 3 and 10; an admirable small one is in the Duomo, all well-preserved. In the Pitti Palace at Florence may be seen a 'Deposition,' No. 64, a fine 'Holy Family,' No. 256, the well-known figure of 'S. Mark,' No. 125, and others. An altarpiece, 'Madonna enthroned with saints,' in the Church of S. Marco, Florence, and a 'Presentation in the Temple,' in the Belvedere at Vienna, No. 29 Room IV. 1st floor, are other good examples of his work. In the Uffizi is an admirable large altarpiece, which the master never lived to complete, representing the 'Madonna enthroned with saints,' No. 1265. An example should be noted in the Louvre, a 'Marriage of S. Catharine,' No. 57. Fra Bartolommeo is said to be the first painter who used the lay-figure as a means of studying drapery.

*Albertinelli.*

Mariotto Albertinelli (1474–1515) was a scholar and assistant of Fra Bartolommeo, and they painted some pictures jointly. His own works much resemble those of the master. Examples are, a

‘Visitation,’ No. 1259 in the Uffizi, Florence; a ‘Nativity,’ No. 365 in the Pitti; and a ‘Madonna’ in our National Gallery, No. 645. A fine one is a ‘Madonna and saints,’ No. 21 in the Hermitage, St. Petersburg.

A contemporary and assistant of Mariotto, Bugiardini (1471–1554), without originality or great ability, painted some good panels in the manner of other masters; one of the best being a ‘Madonna,’ No. 213 in the Uffizi. A much inferior work is his ‘Marriage of S. Catharine,’ No. 26 at Bologna. Another pupil was Francia Bigio (1482–1525), a painter of higher rank than the preceding, who became a friend, if not a partner, of Andrea del Sarto. His frescoes in the Scalzo, Florence, and elsewhere, obtained him much credit; and his portraits, which were numerous, have passed in several galleries for works of Raphael. Of the latter, the following shall be named, in the Pitti, No. 43, in the Museum of Berlin, No. 236, and another in the Louvre, No. 372.

Six years after the birth of Fra Bartolommeo, and twenty-three after that of Leonardo, was born Michael Angelo Buonarroti (1475–1564). Like Leonardo, he was at once a sculptor, painter, architect, and poet, besides being also a learned anatomist. At first he was apprenticed to Domenico Ghirlandajo in painting, but soon devoted himself to the practice of sculpture. His earliest known work in painting, now lost, was the celebrated cartoon of Pisa, executed in 1504; and by his contemporaries it was considered his masterpiece. Soon afterwards he unwillingly undertook the decoration of the Sistine Chapel, which he is said to have accomplished without any

*Bugiardini.*

*Francia  
Bigio.*

*Michael  
Angelo.*

*Michael  
Angelo.*

considerable assistance in the space of three years. This magnificent series of frescoes is without doubt his most perfect achievement; they are remarkable for a dignity and grandeur in composition and in conception of the human figure never before attained in this form of art. After completing these he was engaged on architectural works, and it was not until his sixtieth year that he was commissioned to paint the 'Last Judgment' on the end wall of the Sistine Chapel. Very few oil-paintings are catalogued under the name of Michael Angelo. The only one probably his is in the Tribune of the Uffizi at Florence, No. 1139. Two studies in tempera, in an unfinished state, are attributed to him in the National Gallery, Nos. 790 and 809.

The last years of Michael Angelo's life were devoted to superintending the building of S. Peter's at Rome, for which he received no remuneration; he died, however, before his designs were completed.

*Daniele da  
Volterra.*

The chief of his immediate scholars was Daniele da Volterra, whose principal altarpiece is a 'Descent from the Cross' in the Trinità di Monti at Rome. A good example of his work is the 'Massacre of the Innocents' in the Tribune of the Uffizi at Florence, No. 1107. The Louvre contains an uninteresting work, 'David and Goliath,' painted on both sides of a slab of slate, No. 333.

*Andrea del  
Sarto.*

Another celebrated Florentine painter living at the beginning of the sixteenth century, who was much influenced by the works of Fra Bartolommeo and Michael Angelo, was Andrea Vannucchi or d'Agnolo, called "Del Sarto" (1488–1530). He was a pupil chiefly of Piero di Cosimo, and afterwards

was closely associated with Francia Bigio. His style was the product of various influences, those of Da Vinci and of Bartolommeo being perhaps the chief. His work is marked by correct drawing, with softness of contour and delicate modelling, a peculiar greyness in the shadows, and a certain type of physiognomy which is rarely absent. Among his earliest productions are three frescoes in the court of the Compagnia del Scalzo at Florence, representing scenes from the life of John the Baptist; after which come the fine frescoes (commenced by Cosimo Rosselli, who died soon afterwards), illustrating the life of S. Filippo Benizzi, in the Court of S. Annunziata, Florence. Over a doorway leading from this church into a cloister is a celebrated 'Holy Family,' known as the 'Madonna del Sacco'; while equally worthy of notice is a 'Last Supper,' painted for the refectory of S. Salvi near Florence. The following admirable works in oil are all at Florence, viz., the well-known 'Four saints,' No. 59 Gds. Tabl., in the Accademia; a beautiful altarpiece in the Tribune of the Uffizi, No. 1112; a 'Madonna with S. John and S. Elizabeth,' composed in that pyramidal form which the master so frequently affected, and of which it is a good example, No. 81, and a 'Disputa della Trinità,' No. 172 in the Pitti. A 'Holy Family,' No. 327, in the Dulwich Gallery, is almost identical with that in the Pitti just named, and is supposed to be a fine copy. Another example is a 'Holy Family,' No. 380 in the Louvre. In his later style is a 'Carità,' executed in France while on a visit to Francis the First, now preserved in the Louvre, No. 379. Also two important paintings are a 'Madonna enthroned with

*A. del  
Sarto.*

saints,' in the Berlin Museum, No. 246; and a 'Sacrifice of Abraham,' No. 44 in the Dresden Gallery. In the Hermitage, St. Petersburg, two finished works may be noted, both rather small—a 'Holy Family,' No. 24, and a 'S. Barbara,' No. 25. At Madrid are some fine examples, particularly No. 385, and No. 383, which is a very charming portrait of his wife: one somewhat similar is at Berlin, No. 240. In the National Gallery are attributed to him a 'Holy Family,' No. 17, and a good portrait of himself, No. 690.

*Pontormio.  
Bronzino.*

After the death of Michael Angelo it was the ambition of the Florentine painters to study anatomy, and to produce works in his style. As a natural consequence they became more or less mannered, and were fettered by their sense of the importance of emphasising anatomical details in drawing the figure. A few, however, still maintained some originality and spirit in their works. Among these may be mentioned Jacopo Pontormo (1494–1556) and Angiolo Bronzino (1502–72), both pupils of Andrea del Sarto, and both successful as portrait-painters. Three compositions by Pontormo may be seen in the Uffizi, Nos. 1198, 1282, 1284; a fine portrait is in the Pitti, No. 149, and another is in the Louvre, No. 143, while our National Gallery contains an excellent example, a portrait of a youth, No. 649. Here also is the finest work of Bronzino, a picture entitled 'Venus, Cupid, Folly, and Time,' No. 651, a 'Knight of S. Stephen,' No. 670. An admirably painted 'Dead Christ' is No. 102 Gds. Tabl., in the Florentine Academy; in the Uffizi and Pitti are some portraits, and another excellent example of portraiture is No. 125 in the

Hermitage, St. Petersburg. Bronzino was an intimate friend of Giorgio Vasari of Arezzo (1512–74), one of the important men of his time, to whom we are chiefly indebted for excellent biographies of the principal Italian painters, a work which is the foundation of much of our knowledge of early Italian art. Vasari executed numerous large oil-pictures, none of which have much merit; a fair but not pleasing example of his work is in the Pinacoteca at Bologna, No. 198.

*Vasari.*

The great painter, who is regarded as possessing not only the best qualities of his contemporaries, but an unrivalled power of composition and a remarkable perception of beauty, together with a certain grace peculiarly his own, was Raphael Sanzio, the son of Giovanni Santi of Urbino (1483–1520). It was from his father that Raphael received his first instructions in art, but at the early age of twelve he was placed under the care of Pietro Perugino. It has been usual to classify the productions of Raphael's short but active life in three categories. The first comprehends those works which were executed probably under the eye of his master, Perugino, and were certainly more or less distinguished by his manner. This period closes at about 1503, when he was in his twentieth year. The second period dates from the impressions received during his residence at Florence, and extends to about the year 1508, when he went to Rome. The third period comprehends the execution of the frescoes and other works in that city, and was spent chiefly in the service of Julius II., terminating only with the death of the painter in 1520, at the early age of thirty-seven.

*Roman school, 16th century.*

*Raphael.*

*The first  
period.*

Very little is known of the first period of his life, but there are several easel pictures, chiefly Madonnas, well authenticated as belonging to this time. In the Berlin Museum are, a 'Madonna with Baptist,' No. 247A, said to have been painted in 1505, and the 'Colonna Madonna,' No. 141, both strongly Peruginesque in character. Two of the most beautiful of the early examples of Raphael's work are 'Lo Sposalizio, or the Marriage of the Virgin,' No. 305 in the Brera at Milan, and the 'Coronation of the Virgin' in the Vatican. The small picture of a 'Knight dreaming,' No. 213 in our National Gallery; the beautiful little 'S. George and the Dragon,' painted for Henry VII. of England, No. 39 in the Hermitage, St. Petersburg; and the small 'Holy Family del Cordero,' No. 364 in the Madrid Museum, are also said to belong to the same period. Works of a similar character are a 'S. Michael' and a 'S. George,' Nos, 368, 9 in the Louvre.

*The second  
period.*

A new era in Raphael's career began after 1504, when he visited Florence; and his style became gradually freed from the mannerism of Perugino's school. After a short stay he returned to Perugia, and besides other works executed a fresco for the Church of S. Severo there, which is, although in an injured state, still to be seen in an adjoining house. The heads of the three saints on either side of the group of which the figure of Christ is the centre are full of expression and of noble character. It is interesting to see here how far the pupil had already surpassed the master, for underneath are three saints added by Perugino in 1521, the execution of which is greatly inferior to the upper portion of the fresco.

On Raphael's return to Florence, where he stayed some years, he became intimate with Fra Bartolommeo, who had then resumed his profession. Michael Angelo's great cartoon, the 'Pisan soldiers bathing,' also appeared about this time, and while under the influence of these masters his second style was developed. Raphael during this time produced the celebrated 'Entombment,' No. 38 Room II. in the Borghese Palace; the 'Vierge au Chardonneret,' No. 1129 in the Tribune of the Uffizi at Florence; the 'Belle Jardinière,' No. 362 in the Louvre; the 'Garvagh Madonna,' No. 744, and the 'S. Catharine,' No. 168, in our National Gallery; the 'Madonna del Baldacchino,' No. 165, and the 'Madonna del Gran Duca,' No. 266, in the Pitti Gallery at Florence; the 'Madonna à la Verduze,' No. 55 Room III. 1st floor in the Belvedere, Vienna; and lastly the 'Madonna della Tenda,' No. 547 in the Munich Gallery. All of these works belong to Raphael's second or Florentine style.

During the year 1508 he was called to Rome by Pope Julius II. to decorate the state apartments of the Vatican, and here commences the third stage of the master's history, when he painted in what is generally termed his Roman style. During the whole period of his residence in Rome, till his death in 1520, he was occupied on this important work, and it was during the execution of this that he attained possession of his greatest power. The principal frescoes then painted in the Vatican are the 'Theology,' sometimes known as the 'Disputa del Sacramento'; 'Poetry,' or the 'Parnassus'; and 'Philosophy,' or the 'School of Athens'—all of which

*Raphael.  
The third  
or last  
period.*



*Raphael.*

are in the second stanza called Della Segnatura. The largest fresco in the third stanza, from which it takes its name, is the 'Expulsion of Heliodorus from the Temple of Jerusalem.' The first stanza contains the 'Incendio del Borgo,' chiefly the work of scholars from Raphael's designs; but the fourth stanza, known as the Sala di Costantino, did not receive its decoration until after his death, when it was executed from his drawings by Giulio Romano, Penni, and Raphael del Colle. Besides the frescoes of the stanze, Raphael was also employed on two other works for the Vatican—namely, the decoration of the Loggie, and the designs for the ten tapestries of the Sistine Chapel, seven of the cartoons for which are now in the South Kensington Museum, London. Very few, if any, of the small compositions in the Loggie were painted by Raphael himself; but he furnished the designs to be executed by Giulio Romano and his assistants. Raphael also painted the charming frescoes of the 'Sibyls' in S. Maria della Pace at Rome, as well as the famous frescoes of the 'Galatea' in the Farnesina. Many of Raphael's most beautiful oil-paintings belong to this latest period: among the earliest of these, according to Passavant, is the famous 'Madonna and S. John,' known as the 'Casa d'Alba,' No. 38 in the Hermitage, St. Petersburg, although the character of the work itself belongs to the middle style; later works are the 'Madonna di Foligno' in the Vatican; the 'Madonna della Sedia,' No. 79 in the Pitti at Florence; the 'S. Cecilia,' No. 152 in the Bologna Gallery; the 'Madonna di San Sisto,' No. 67 in the Dresden Gallery; 'Lo Spasimo di Sicilia,' No. 366; the 'Madonna del Pesce,' No.

365, the 'Madonna del Lagarto,' No. 371, the very beautiful 'Madonna della Rosa,' No. 370, and the 'Holy Family, La Perla,' No. 369, all at Madrid. Besides these are the 'Archangel Michael,' No. 370, and the 'Holy Family of Francis I.,' No. 364, both in the Louvre at Paris; and, lastly, the 'Transfiguration,' which he did not live to completely finish, now preserved in the Vatican.

Raphael, besides these numerous works, executed many fine portraits. Among the most celebrated of these are the so-called 'Maddalena Doni,' No. 1120 in the Tribune of the Uffizi; the two portraits in one frame in the Doria Gallery at Rome; those of Pope Julius II., No. 151 in the Pitti at Florence, of Pope Leo X., No. 63, of Tommaso Inghirami, No. 171, besides others there, all admirable examples. No less worthy to be noted also are the two portraits in the Louvre Nos. 371 and 374.

*Portraits.*

A magnificent female head, known as the 'Fornarina,' warm in colouring and exquisite in finish, is in the Tribune of the Uffizi, No. 1123; it has long been attributed to Raphael, and is so classed in the catalogue. But the authorship has also been contested by many, and the honour has been awarded to Sebastiano del Piombo. Finer work in any case it is scarcely possible to imagine.

It should also be remembered that, in addition to Raphael's other engagements, he was appointed successor to Bramante as architect of St. Peter's; and while thus overwhelmed by his manifold labours he died of fever after a few days' illness, and was buried with great magnificence in the Pantheon at Rome.

Giulio Romano (about 1492-1556) ought to be

*Andrea  
Solario.*

*Beltraffio.*

*Gaudenz  
Ferrari.*

imitations are not unfrequently met with in mean galleries. The former aided G. Romano

‘Madonna di Monte Luce,’ in the Vatican.

Francesco Primaticcio designed Raphaelesque bas-reliefs for the Ducal Palace, Mantua, and executed some there and in France.

Stefano da Caravaggio in his early works was influenced by Raphael, but eventually adopted the manner of the Neapolitans. One of his largest compositions is in the Naples Museum, ‘Christ bearing the cross,’ No. 46 Roman school.

Raphael’s influence, however, was not confined to the Roman school, but made itself felt in all parts of Italy, as, for instance, among the Ferrarese, particularly in the works of the two most important masters of that school, Benvenuto Tisio, called Garofalo, and Dosso Dossi, still to be seen in their

city of Ferrara. In the Ateneo there are several examples of the former painter, Garofalo (1490–1559); and a pleasing work is in the Galleria Estense at Modena, No. 189; a finer one is a ‘Deposition,’ No. 26 Sala Grande in the Naples Museum; a similar composition being in the Borghese Palace, Room II.; a good small work, among others, No. 415 in the Louvre; another is No. 43 in the Museum at Frankfort: similar examples are in the Hermitage, St. Petersburg, Nos. 59, 60, 1. A large painting ‘Marriage of Bacchus and Ariadne’ (said to be after a design by Raphael) is No. 142 at the same place: and some good specimens may be seen in the National Gallery, Nos. 81, 170, 642, 671.

Dosso Dossi (about 1474–1558) there is a large painting, a ‘Madonna enthroned with saints and

*School of  
Ferrara,  
16th cen-  
tury.*

*Garofalo.*

*Dosso Dossi.*

Evangelists,' No. 47, chiefly remarkable for its glowing and powerful colouring, in the Ateneo at Ferrara. Another important composition, 'The Fathers of the Church,' is No. 135 at Dresden, where several other of his works may be found, and a good painting, 'Christ in the house of Simon,' is ascribed to him in the Brussels Gallery, No. 185.

*Sieneſe  
ſchool, 16th  
century.*

In the commencement of the ſixteenth century the characters of the Sieneſe ſchool were becoming gradually modified by the growing importance of other ſchools, and eſpecially by the neighbouring one of Perugia. The names of Pacchiarotti and Del Pacchia are aſſociated with work illuſtrating this remark, while Bernardino Fungai, who was ſome-what earlier, maintains the old type with little change.

*Bazzi, or  
Il Sodoma.*

But at this period a young Sieneſe, who had been educated under Leonardo's influence, became known as a freſco-painter of remarkable talent. Studying ſubſequentlly at Rome, his ſtyle was modified by the works of Raphael. This was Bazzi, or Razzi, called Il Sodoma (1477-1549), who has doubtleſs been ſomewhat overlooked in conſequence of the fame of his great contemporary. Although inferior to Raphael in important points, it may ſtill be ſaid that Bazzi was unrivalled in the ſingular beauty and grace of his female heads. His principal works are freſcoes: two beautiful examples are in the Villa Farnesina at Rome, repreſenting 'Alexander's marriage with Roxana' and the 'Wife of Darius imploring mercy of Alexander.' Bazzi was alſo employed by Pope Julius II. in the decorations of the Vatican, but few of theſe works now remain. On his return

to Siena, Bazzi executed many frescoes for the churches there. In the Oratory of S. Caterina in the Church of S. Domenico, for instance, there are three scenes from the life of S. Catharine, which are marvellous for beauty of expression, particularly those on either side of the altar, each containing three female figures; and in the Oratory of S. Bernardino are an 'Assumption of the Virgin' and a 'Presentation,' with others less well-preserved. Besides these frescoes there are, a fine 'Holy Family,' in the Chapel of the Palazzo Pubblico, at Siena; a remarkable 'S. Sebastian' in the Uffizi at Florence, No. 1279, and a 'Holy Family' in the Turin Gallery, No. 50; but easel pictures by the master are rare.

Bazzi had some Sienese scholars and followers, one of whom it is necessary to refer to here.

Baldassare Peruzzi (1481–1537), first taught in North Italy, was early influenced by Bazzi at Siena. Excellent fresco-painting by him still exists on the ceiling of the Stanza del Eliodoro in the Vatican. More important are the decorations of the Farnesina Palace. A large work in oil hangs beneath the dome of S. M. della Pace, also at Rome, besides some small frescoes in a chapel there, too dark to be well seen. Very few works are met with in galleries; one may be found in the Pitti, and another is in our National Gallery.

Another school, the Venetian, received a new impulse at this period from the genius of its two great masters, Giorgione and Titian. They were born in the same year, but Giorgione is considered first, for he died at the early age of thirty-four, whereas Titian lived to the age of ninety-nine years.

*Peruzzi.*

*Venetian  
school, 16th  
century.*

Warmth of colour had always been a characteristic feature of the Venetian school, just as beauty of form and harmonious composition were the distinguishing qualities of the works produced at Florence and at Rome. Giorgione and Titian were the first, following Giovanni Bellini, to free themselves from the formality of an earlier age, and to combine flexibility of form, grace, and academic knowledge with richness of colouring.

*Giorgione.*

Giorgio Barbarelli, called Giorgione (1477–1511), was a pupil of Giovanni Bellini, and seems to have been one of the earliest, following his master, to illustrate the old themes from Scripture and from the ancient mythology, by representations of well-bred and richly dressed contemporaries, occupied in amusement or enjoying luxurious ease amidst summer landscape scenery. That his power in relation to colour, expression, and drawing was of the highest order, and that his name is associated with some of the best achievements of the Venetian school, is universally admitted. Nevertheless, examples are excessively rare, most of the works bearing his name in public galleries having been assigned to him without sufficient evidence. The chief genuine example extant is the well-known altarpiece at his native place, Castelfranco; a study for one of its figures, that of S. Liberale, is No. 269 in our National Gallery. Two other works, now assigned to him without question, are the exceedingly fine ‘Concert,’ No. 185 in the Pitti, Florence, and the ‘Three Astronomers’ in a landscape, 1st floor, No. 57, 2nd room in the Belvedere, Vienna. The well-known works under his name at the Louvre, Madrid, Vienna,

Munich, and Dresden, besides the 'Entombment' at Treviso, are now regarded as the productions of such painters as Pordenone, Paris Bordone, Cariani, Bonifazio, and others; for which see catalogues at the end of the volume.\* No doubt exists that Giorgione was a portrait-painter also of the highest rank, yet no examples can be assigned to him with certainty. Perhaps the 'Knight of Malta,' No. 622 in the Uffizi, has more claim to be genuine than most of the canvasses which aspire to be so. Moreover, he was largely occupied in painting frescoes which have disappeared long ago. Those on the canal front of the Fondaco de' Tedeschi, Venice, were the most celebrated; of these but a trace or two remain, which may be seen by looking to the right from the north side of the Rialto.

Giorgione's principal scholar was Sebastiano del Piombo (1485–1547), but he possessed, owing to the influence of Michael Angelo, some of the characteristics of the Florentine school. His chief work in the Venetian style is an altarpiece in S. Giovanni Crisostomo at Venice. Sebastiano's largest work, the 'Raising of Lazarus,' is in our National Gallery, No. 1. Michael Angelo assisted in designing it. A composition almost equal to the preceding is the famous 'Deposition,' No. 18 in the Hermitage, St. Petersburg; where also is a fine 'Christ bearing the Cross,' No. 17. A still grander version of the

*Sebastiano  
del Piombo.*

\* In a different style, and much injured by repainting, are two small landscapes with figures, Nos. 621 and 630 in the Uffizi, Florence, resembling one of Giovanni Bellini's, close by—which Messrs. Crowe and Cavalcaselle attribute to Giorgione also. Relative to the whole subject, see *History of Painting in North Italy*, vol. II. chap. iii.



*del  
iombo.*

latter subject is No. 2390 at Dresden. A very masterly production is the 'Madonna,' No. 2 Sala di Correggio, in the Naples Museum. Other fine works are a 'Dead Christ,' No. 237 at Berlin; a 'Visitation of the Virgin,' No. 229 in the Louvre; and a 'Martyrdom of S. Agatha,' No. 179 in the Pitti at Florence. There are also several portraits by this master: 'Cardinal Pole,' No. 19 in the Hermitage, St. Petersburg; a 'Man with a red cross on his breast,' without a number, and another, No. 234, at Berlin; a fine female portrait, No. 22 in the Städel, Frankfort; a female head, No. 24 in our National Gallery; a male portrait, No. 191 in the Bergamo Gallery; the superb 'Fornarina,' in the Uffizi, long attributed to Raphael (see p. 71); and the exceedingly grand portrait of Andrea Doria in the Doria Palace at Rome, are among the finest examples.

*'alma  
Vecchio.*

Jacopa Palma, called Il Vecchio (1475–1528), should be considered before Titian, as having been one of the more immediate contemporaries of Giorgione. One of his largest and finest works is an altarpiece in the Church of S. M. Formosa at Venice, presenting a magnificent figure of 'S. Barbara' with small accompanying saints. An admirable example is in the Accademia at Venice, 'Christ and the woman of Canaan,' No. 84; besides a 'S. Peter and three saints,' No. 593. A large altarpiece, the 'Adoration of the Magi,' is No. 168 at the Brera, Milan. Another fine work is the 'Three Graces,' No. 243 at Dresden, painted by Palma from his daughters, who were so celebrated for their beauty. In the same gallery may be seen three of his most

charming 'Holy Families with saints,' Nos. 242, 6, 55. No more perfect work of this kind exists than that at Naples, No. 28 Sala Grande. The Belvedere at Vienna contains some excellent works by the master: particularly to be noted is a 'Visitation,' No. 2 Room II. 1st floor; a female portrait, No. 49 Room VII. 1st floor; a portrait of his daughter Violante, No. 11 in the same room, much injured by repainting; and that of a 'Young hero,' No. 10 Room I. 1st floor. Several examples are at Berlin, of which the best is a beautiful bust of one of his daughters, No. 197A. In the Hermitage, St. Petersburg, are three fine examples, Nos. 90, 1, 2. An admirable 'Adoration of the shepherds' is in the Louvre, No. 274. The beautiful portrait of a Venetian woman in the Sciarra Palace at Rome, long considered to be by Titian, and still catalogued under his name, has been since proved to be a genuine work by Palma (C. and C.).

Tiziano Vecellio of Cadore (1477-1576) is said by Vasari to have been the pupil of Giovanni Bellini. It appears that little is known of his early history. Probably he received instruction both from Giovanni and Gentile, but he cultivated close relations with Giorgione and Palma Vecchio, by whom, especially the latter, he was much influenced, as the feeling and style of his earlier works clearly testify. To this class belong a charming 'Madonna,' No. 41 Room II. 1st floor in the Belvedere at Vienna; a 'Madonna' in an architectural recess, suggesting the style of Bellini, No. 93 in the Hermitage, St. Petersburg; the exquisite 'Vierge au Lapin,' and a 'Madonna with three saints,' Nos. 440, 39 in the Louvre. Some-

*Titian.*

*His early works.*

*Sacred subjects.*

*Titian.*

what similar to these in the Louvre, and painted at about the same early period, the beginning of the sixteenth century, are two 'Holy Families with saints' at Vienna, Nos. 39 and 64 Room II. 1st floor. Titian executed a few years later—namely, from 1508–12—a 'Madonna with saints,' No. 633 in the Uffizi at Florence, and a 'Madonna with S. Bridget and other saints,' No. 236 in the Madrid Museum, there catalogued under the name of Giorgione. A noble 'Holy Family with saints' also is at Dresden, No. 223. The highly finished portrait of the Doge Marcello, now in the Vatican, and the celebrated representation of 'S. Mark enthroned and surrounded by saints' in the Church of S. M. della Salute at Venice, were painted about 1512. One of the most beautiful and most celebrated of Titian's early works, however, is the 'Tribute Money,' No. 222 in the Dresden Gallery. The exact date of its completion is unknown, but it is certain that it closely followed those already mentioned. Other great examples of his best work, painted during the years 1518–23, are, first, the 'Assumption of the Virgin,' No 24 in the Venetian Academy; the magnificent 'Entombment' No. 446 in the Louvre; the 'Santa Conversazione' in the Vatican; and the 'Presentation of the Virgin in the Temple,' No. 487 in the Venetian Academy. Somewhat later he executed three grand altarpieces: 'S. Peter Martyr,' formerly in the Church of SS. Giovanni e Paolo at Venice, but since destroyed by fire; the 'Martyrdom of S. Lorenzo' in the Jesuits' Church there, now so darkened as to be almost invisible; and the superb Pesaro altarpiece, 'Madonna with saints and dona-

*The mature works.**Sacred compositions.*

tors,' still preserved in the Church of the Frari at Venice. Besides these large works there are some smaller paintings of the master which belong to this period. Such are the 'Noli me tangere,' No. 270, the very lovely group, 'Madonna with S. Catharine and infant John,' in a fine landscape, No. 635, both in our National Gallery; and a beautiful 'Holy Family,' No. 441 in the Louvre at Paris. One of the noblest altarpieces by Titian, completed in 1522, is that in the Church of SS. Nazaro e Celso at Brescia. It is in five compartments, the centre filled by the rising Christ: the other compartments on the right and left contain a fine figure of S. Sebastian and Averoldo in armour with patron saints. In two smaller panels above are half-length figures of the Virgin and of the Angel Gabriel. Several years later, namely, about 1543, he executed the ceiling paintings in S. Spirito at Venice, and the same year saw the production of the large 'Ecce Homo' at Vienna, No. 19 Room II. 1st floor. The Louvre contains two paintings of a later period, the 'Christ at Emmaus,' No. 443, and the 'Christ crowned with thorns,' No. 445. There were also some single figures executed during the years 1552-63: the charming 'S. Margaret,' No. 469 at Madrid; the fine 'Baptist in the desert,' No. 366 in the Venetian Academy; and the 'S. Jerome,' No. 244 in the Brera at Milan. Belonging to the same late period of this great master's life are the two small heads, the 'Ecce Homo' and the 'Virgin of grief,' Nos. 489, 68 in the Madrid Museum. There also are the large compositions of the 'Trinity,' No. 462, and an allegorical picture, a royal commission, No. 470, painted when

Titian was nearly ninety years of age. The last work on which he was occupied when he was cut off by the plague in 1576 was the *Pietà*, No. 33 in the Venetian Academy.

Titian's marvellous power as draughtsman and as colourist, his perception of human beauty, and his wonderful technical skill as a painter are best seen in his representations of subjects from ancient mythology, or in his allegorical compositions. Among the earliest of these is the painting entitled '*Sacred and Profane Love*,' which, together with a later work, '*Venus, Cupid, and Graces*,' is in the Borghese Palace at Rome, Room X. Nos. 21, 2. While the former is still one of the most magnificent productions of the master, the latter is but a splendid wreck.

To this class belong two important mythological compositions in our National Gallery; the grand '*Bacchus and Ariadne*,' No. 35, and a good replica of the '*Venus and Adonis*,' No. 34, the original of which was painted for the Farnese Palace at Rome, but has disappeared. Another replica is to be seen in the Madrid Museum, No. 455. The Louvre possesses a very beautiful work, the '*Jupiter and Antiope*,' No. 449; and there is a charming small oval picture of the same subject in the Pinacothek at Munich, a masterpiece of its kind, No. 1238. But Madrid possesses some of the finest of Titian's works. The superb '*Bacchanalia*,' No. 450, is painted in his best manner; and the '*Feast of Cupids in honour of Venus*,' No. 451, is perhaps the finest representation of laughing, frolicking children in existence, marvellous alike for natural

*Titian's  
allegorical  
works and  
mytholo-  
gies.*

grouping, drawing, expression, and colour. Moreover, the preservation is perfect, and the flesh-tints as fresh and brilliant as if painted but yesterday. Titian also executed numerous studies of the nude female figure, usually reclining, and known as Venuses and Danaes. The subject was frequently repeated, both by Titian himself and by several followers, with or without slight alterations. Two of the most famous of those by the master are in the Tribune of the Uffizi, Nos. 1108, 17, exquisite in colour and form. Two others are to be seen at Madrid, Nos. 459, 60, the first original, the other only a copy; here also is a study of a 'Danae,' No. 456. A more finished and finer representation of the 'Danae' is in the Naples Museum, No. 5 Sala di Correggio. A fine replica, full of lovely colour, is No. 109 in the Hermitage, St. Petersburg. A similar work is in the Darmstadt Museum, No. 520, but it is inferior to the examples at Florence; another is in the Dresden Gallery, No. 225; and in the Belvedere at Vienna another is No. 36 Room II. 1st floor. There is a magnificent 'Venus with Cupids holding a looking-glass,' No. 99 in the Hermitage; it is painted in a large manner with rich impasto, in splendid flesh-tints, relieved from dark crimson velvet, fur, and embroideries.

Titian's powers, like those of other great masters, were very varied, and he has rarely been surpassed as a portrait-painter or in his ideal heads. Among the most striking of these are the female heads usually known in catalogues as the 'Bella di Tiziano.' A beautiful example is in the Louvre, No. 452, which is perhaps a portrait of Laura Dianti, while

*Titian's  
female  
portraits.*

the man holding the mirror is that of Alfonso d'Este. A similar Venetian beauty is in the Dresden Gallery, No. 229; and another, in the Uffizi at Florence, is catalogued under the name of 'Flora,' No. 626. Three other examples may be mentioned: the finest is in the Pitti at Florence, No. 18; one is in the Hermitage, St. Petersburg, No. 105; and the third is in the Belvedere at Vienna, No. 35 Room II. 1st floor. Of the frequently repeated representations of the 'Repentant Magdalen,' that in the Pitti, No. 67, is the finest; there are others in the Naples Museum, No. 36 Sala Grande, and in the Hermitage of St. Petersburg, No. 98. Several portraits of superb quality are extant of Titian's daughter Lavinia. She is to be seen at Dresden, holding a leaf-fan, No. 230; at Berlin, holding a basket of fruit, No. 160; and at Madrid as 'Salome with the head of the Baptist,' No. 461. Titian's male portraits are very numerous; a few of the most important only can therefore be enumerated. Portraits of himself at different periods of his life occur at Vienna, No. 48 Room II. 1st floor; at Berlin, No. 163; and at Madrid, No. 477. The Madrid Museum is rich in portraits by Titian, among which that of Charles V., No. 457, ranks first. It is generally considered the finest equestrian portrait known. Another canvas in the gallery represents the same monarch standing with his dog, No. 453; and besides these there is a superb full-length of Philip II. of Spain, No. 454. Some fine portraits are to be found in the Naples Museum: for example, a noble full-length of Philip II., and one of Pope Paul III., seated, Nos. 11, 8 Sala di Correggio. Other admirable

*Titian's  
male  
portraits.*

examples are the portraits of the Duke and Duchess of Urbino in the Uffizi, Nos. 605 and 599; of Ippolito de' Medici and Aretino in the Pitti, Nos. 201 and 54; Admiral Mauro, No. 161 at Berlin; and of Isabella d'Este in the Belvedere at Vienna, No. 29 Room II. 1st floor. The Louvre possesses a splendid portrait of Francis I., No. 450, 'L'homme au Gant,' No. 454, and a fine group, representing the Marquis del Vasto and his wife, treated allegorically, No. 451. Two similar groups are at Vienna, No. 6 Room I. and No. 59 Room II. 1st floor.

Titian painted some frescoes, long since destroyed, in 1507-8 at the Fondaco, Venice, with Giorgione, which enhanced his reputation; in 1511 those at Padua, which are not important; and finally in 1523, the S. Christopher on a staircase in the Ducal Palace, Venice.

*Frescoes.*

Lastly, Titian gave a new importance to landscape, introducing it frequently in the backgrounds of his pictures, not merely as an accessory, but evidently because he was a true lover of natural scenery, and he used it too with happy art as a poetical setting to his figures.

Titian's best scholar was Bonifazio (1494-1563): his chief works in great number are in the Venetian Academy. The following should be noted: a very fine one, regarded as a masterpiece, is the 'Rich man at table,' No. 500, 'The Saviour enthroned,' No. 505, an 'Adoration of the Magi,' No. 572, besides several pictures of 'Holy Families' and 'Saints.' Two examples are at Vienna, Nos. 21, 6, Room VII. 1st floor; one is at Dresden, No. 262; two are in the Louvre, Nos. 74, 5; and another is in the Hermitage, St. Petersburg, No. 109, an 'Adoration

*Bonifazio.*



of the shepherds.' One of his most pleasing compositions is in the Brera at Milan, No. 205, the 'Finding of Moses,' beautiful in colour, although somewhat defective in drawing; another fine work is the 'Adoration of the Magi,' No 141 in the Galleria Estense at Modena; and a third is in the Church of S. M. in Organo at Verona.

G. A.  
*Pordenone.*

A distinguished contemporary of Palma and Titian was Giovanni Antonio Licinio, called Pordenone (1483–1539). His reputation was at first gained chiefly as a fresco-painter, and in this capacity he closely rivalled Titian. Unfortunately those frescoes which he executed in Venice have now disappeared. There is an altarpiece by him in the Venetian Academy, No. 486; another good example is No. 490. His well-known 'Woman taken in Adultery' is in the Berlin Museum, No. 196. His works are not numerous, and are still mostly in the cathedrals for which they were painted. A 'Santa Conversazione,' No. 52, is in the Pitti at Florence; a noteworthy example of portraiture is No. 116 in the Hermitage, St. Petersburg; and an excellent portrait of a 'Lady in mourning' is in the Dresden Gallery, No. 252. Other examples of excellent portraiture attributed to Giorgione and Titian have doubtless been the work of Pordenone, to whom, for example, it is now believed belong the fine 'Woman with a mirror,' No. 490 at Munich, catalogued under the name of Giorgione, and a noble male portrait, No. 455 in the Louvre, there attributed to Titian.

B. da  
*Pordenone.*

Bernardino da Pordenone (1520–70), doubtfully regarded as a brother of the preceding, painted in his manner. One of his best works is a large

'Adoration of the Magi,' No. 119 in the Hermitage, St. Petersburg. There is also an example at Hampton Court, No. 152, catalogued under the name of the brother (C. and C.).

Andrea Schiavone (1522-82) was also a follower of Titian. He painted some good works, of which the 'Jupiter and Io,' in a remarkably fine landscape in the Hermitage, No. 121, is a striking example. He is represented in the Belvedere, Vienna, by several paintings: among them No 47 Room I. and No. 19 Room VII. 1st floor may be noted.

*Schiavone.*

Lorenzo Lotto (1480-1558), who spent most of his life in Bergamo, for which reason he is sometimes known as "Il Bergamasco," executed some good work in the Venetian manner. Two fine altar-pieces, each a 'Madonna with saints,' are in the Churches of S. Spirito and S. Bartolommeo at Bergamo; another is No. 47 Room II. 1st floor at Vienna; and a picture with two saints is No. 323 in the Berlin Museum, where also are several portraits. Our National Gallery contains two portraits by him, No. 699; an excellent example is in the Hermitage, St. Petersburg, No. 115; another is in the Brera, Milan, No. 250; and his own portrait is to be seen in the Berlin Museum, No. 320.

*Lorenzo  
Lotto.*

Alessandro Bonvicino di Brescia, known as Il Moretto (1500-47), the next painter of importance of this school, was not a Venetian by birth, but studied first under Titian and subsequently became a follower of Raphael. Partly perhaps from combination of these two influences, Moretto formed a style of his own, the characteristics of which are very distinct. Thus we generally find in his works that

*Moretto.*

*Moretto.*

the glowing Venetian colour is exchanged for a tender silver-grey tone; although there are a few exceptional examples which possess the golden hues of the Venetian school. Moretto was chiefly celebrated for his altarpieces, most of which are still preserved in his native city of Brescia, which should be visited in order to appreciate them rightly. There are no less than three examples in the Church of S. M. delle Grazie there, the finest of which is a 'Madonna and three saints.' In SS. Nazaro e Celso there is a good 'Coronation of the Virgin,' and in S. M. dei Miracoli a fine work, 'S. Nicholas presenting Children to the Virgin.' The Church of S. Clemente contains five compositions by the master, of which the most pleasing is the 'Five Virgins,' a charming group of beautiful women. Two fine tempera paintings by Moretto, the 'Fall of Simon Magus' and 'S. Peter and S. Paul,' originally in the Church of S. Pietro in Oliveto at Brescia, are now temporarily removed to a room in the Palazzo Vescovile there. Lastly, in S. Giovanni Evangelista may be seen the frescoes executed by Moretto in competition with his so-called rival, a painter also of Brescia, Il Romanino. These are not among the best productions of Moretto, but their superiority cannot for a moment be doubted: those executed by Romanino are in many respects unpleasing, as well as defective in quality. Of Moretto's works not at Brescia the best are a 'Madonna with S. Anthony and S. Sebastian' in the Städel at Frankfort, No. 25; a 'S. Giustina' at Vienna, No. 7 Room II.; a beautiful woman, magnificently painted in his best style, called 'Faith,' No. 113 in the Hermitage.

St. Petersburg; a fine 'Judith' there, No. 112, is attributed to him also; a beautiful 'Holy Family with S. Anne' in the Berlin Museum, No. 197; and a 'S. Peter' and 'S. John Baptist,' Nos. 261, 7 in the Venetian Academy. A fine portrait has recently been acquired by our National Gallery, No. 1025; this picture formerly belonged to the collection of the Fenaroli Palace, Brescia, which has lately been dispersed.

Girolamo Romani, or Il Romanino (1486–1560). Not many pictures by this painter are extant, but a better work than those referred to above may be seen in S. Francesco at Brescia, a 'Madonna enthroned with saints'; three examples are at Berlin, Nos. 151, 5, 7, and there is a large altarpiece by him in our National Gallery, No. 297. One of his finest productions is an altarpiece now in the Museo Civico at Padua, No. 1215.

*Romanino.*

Giovanni Battista Moroni (1510–78), the pupil of Il Moretto, was without doubt one of the greatest portrait-painters of his time. His portraits are very numerous, particularly at Florence: in the Uffizi, Nos. 586, 629, and 642 are very fine examples. The National Gallery possesses several which are excellent, viz., a nobleman, No. 1022; an ecclesiastic, No. 1024; a lawyer, No. 742; a tailor, No. 697; and a lady, No. 1023. Moroni is also well represented in the Accademia Carrara at Bergamo by several admirable portraits, among which is that of a child, No. 144, most delicately rendered. Another fine example is No. 27 in the Städel at Frankfort; in the Hermitage there is a good male portrait, No. 154; and his own portrait is in the Museum at Berlin, No.

*Moroni.*

193, among several others. He was less successful in his altarpieces, which are rare : fair specimens are in the Brera at Milan, Nos. 214, 52, besides two well-painted male portraits, Nos. 210, 46.

*Pellegrino.*

Martino da Udine, or Pellegrino da San Daniele, one of the most important of the Friulian painters, was a pupil of Giovanni Bellini. He is represented in the Brera at Milan by a fine picture, 'S. Ursula and virgins,' No. 169, and in our National Gallery by a 'Madonna enthroned,' No. 778.

*Paris  
Bordone.*

The last but not least of these followers of Giorgione and Titian was Paris Bordone (1500-76), distinguished alike as a painter of historical pictures and of portraits. Of his larger works the most celebrated are the 'Fisherman presenting the ring of S. Mark to the Doge of Venice' in the Venetian Academy, No. 492; the picture of the 'Tiburtine Sibyl,' No. 428; a 'Baptism,' No. 208 in the Brera, Milan; a good altarpiece, No. 191 at Berlin; and a 'Madonna and saints,' a group of Venetian beauties, in the Hermitage, St. Petersburg. Several of Bordone's female portraits are to be seen in the galleries of Berlin, St. Petersburg, Munich, Vienna, and Florence. Our National Gallery contains two good examples of the master's work in the portrait of a Genoese lady and the 'Daphnis and Chloe,' Nos. 674 and 637; and in the Louvre there is a fine male portrait, No. 82.

These are the most important painters of the Venetian school who flourished in the beginning and middle of the sixteenth century. Towards the end of the century, when the other principal schools of painting in Italy had already fallen into decay, that of Venice still flourished, its reputation being

maintained by the two great masters of that time, Tintoretto and Paul Veronese.

Jacopo Robusti (1512–94), called Tintoretto because his father was a dyer, studied first under Titian, but subsequently followed Michael Angelo, desiring, as he himself expressed it, to unite the colour of Titian with the drawing of Michael Angelo. Tintoretto showed himself in his best work to be a consummate master of the figure, and almost without a rival in composition. In both qualities he was marked by originality and daring; hence, while some of his productions command the highest admiration, others are disfigured by grotesque attitudes and by exaggerated action. Two illustrations of this defect among several which might be noted will suffice, namely, the ‘Pool of Bethesda’ and the ‘Last Supper,’ both in the Scuola di S. Rocco, Venice, which latter is conceived simply as a scene of wild excitement! In relation to colour his results are very unequal. Among the most important of his earliest and finest works are two oil-pictures: the ‘Miracle of S. Mark,’ No. 45 in the Venetian Academy; and the ‘Marriage at Cana’ in the Church of S. M. della Salute at Venice, of which there is a smaller replica, No. 617 in the Uffizi, Florence. There are also some other paintings on a smaller scale which ought to be classed with the best efforts of the master—namely, the ‘Vulcan, Venus, and Cupid’ in the Pitti Palace at Florence, No. 3; the ‘Saints at the Cross,’ No. 226 in the Brera, Milan; an altarpiece, ‘Madonna and saints,’ in SS. Giovanni e Paolo at Venice; a spirited battle-piece, No. 411, and a ‘Baptism of Christ,’ No. 413, in the Madrid Gallery; a ‘Madonna enthroned

*Tintoretto.*

*Tintoretto.*

with saints,' No. 287 at Dresden: and a 'Madonna in glory,' No. 300 at Berlin. There is a magnificent life-size 'Andromeda,' No. 135, with a 'Birth of John the Baptist,' No. 132, among others, in the Hermitage, St. Petersburg; and a 'S. George and the Dragon,' of no great importance, may be found in our National Gallery, No. 16. In the Ducal Palace, Venice, however, some of Tintoretto's choicest work may be seen; for example, the four admirable figure subjects of the small saloon, known as the Anti-Collegio, two of which, the 'Ariadne' and the 'Graces,' are of rare beauty. To a later period belong the numerous paintings of large size which adorn the largest halls of the Ducal Palace and the Scuola di S. Rocco at Venice: the celebrated 'Paradise' belongs to the former, and the 'Crucifixion' forms part of the collection at the Scuola. Tintoretto's reputation appears in great part to be due to these enormous pictures, but we still venture to think that his finest productions are the smaller works already referred to.\* An admirable specimen of decorative painting is 'Luna and the Hours,' No. 310 at Berlin. There is a study for the 'Paradise' in the Madrid Museum, No. 428; and another hangs in the Hermitage, No. 133. He also executed many admirable portraits, examples of which exist in most European galleries, and may be found in the catalogues at the end of this volume.

*Paul Veronese.*

The second of these two Venetian masters, Paolo Caliari (1528-88), was called Veronese from the place of his birth. The characteristic features of

\* See remarks on the pictures at the Scuola di S. Rocco in the catalogues.

Veronese's paintings are the brilliancy yet perfect harmony of his colours, the excellent grouping of numerous figures in the foreground, and the advantageous use of fine architectural backgrounds. As this style of composition is particularly adapted to the representation of subjects of a festive nature, so one of Paolo's finest and most successful works is the 'Marriage at Cana' in the Louvre, No. 95. In this grand work, and in the perhaps scarcely inferior 'Feast of the Levite' in the Venetian Academy, No. 547, the high qualities of Veronese's work are fully displayed. In the Louvre also must be noted 'Jupiter destroying Crime,' No. 100, the 'Supper at Emmaus,' No. 99 (of which there is a repetition at Dresden, No. 309), and 'Christ at the feast of Simon,' No. 96. Our National Gallery contains a smaller masterpiece, the 'Family of Darius at the feet of Alexander,' being portraits of the Pisani family, No. 294, besides two inferior works, an 'Adoration of the Magi,' No. 268, and the 'Consecration of S. Nicholas,' No. 26. At Madrid 'Jesus and the Centurion,' No. 528, is a fine composition, and in a different style is a 'Venus and Adonis,' No. 526. At Vienna may be noted 'Christ entering the house of Jairus,' No. 52 Room I. 1st floor, and at Turin two large compositions, Nos. 157, 234. In the Hermitage, St. Petersburg, the 'Repose in Egypt,' No. 140, the well-known 'Pietà,' No. 145, the 'Marriage of S. Catharine,' No. 146, a fine 'Mars and Venus,' No. 151, and a good portrait, No. 152, illustrate the master. At Dresden Veronese's compositions abound: among them are the following large and fine works—a 'Madonna enthroned with saints



*Veronese.*

and donator,' No. 301; an 'Adoration of the Kings,' No. 299; a 'Marriage at Cana,' No. 300; 'Christ on the way to Calvary,' No. 302; and a 'Finding of Moses,' No. 304. Some of his most important religious paintings are those which represent scenes from the life of S. Sebastian in the Church of S. Sebastiano at Venice, the burial-place of Veronese. The fresco of 'S. Sebastian going to the place of execution' is remarkable for its dramatic power. To a later period belong the numerous mythological paintings preserved in the Ducal Palace, among which are two well-known works, the 'Rape of Proserpine,' in the Anti-Collegio, and 'Venice crowned by Fame,' on the ceiling of the Sala del Maggior Consiglio. There are also two fine altarpieces at Verona and Brescia: a 'Martyrdom of S. George' in S. Giorgio Maggiore at Verona, and a 'Martyrdom S. Afra' in the church of that saint at Brescia.

*Bassano.*

Belonging to this group in the sixteenth century is another painter, Jacopo da Ponte, surnamed Il Bassano (1510-92), who may be considered to some extent as the originator in Italy of a style of painting now commonly characterised as "genre." Thus, in many of his paintings he introduced animals and still-life, the basis of the composition being often landscape. The pictures of 'Moses and the Bush,' No. 593, and the 'Family concert,' No. 595, both in the Uffizi at Florence, are fair examples of this style. One of his best and most important productions is the 'Raising of Lazarus,' No. 3 Sala Grande at Naples. Three pictures are attributed to him in our National Gallery, of which No. 277, the 'Good Samaritan,' is an excellent specimen: while good pictures at Madrid

are Nos. 22, 3, 9. At Vienna is a different version of the 'Good Samaritan,' No. 12 Room I. 1st floor. Two fair works are Nos. 298, 300 in the Louvre. Other works are to be seen in his native town, Bassano. He excelled also in portraiture, of which a fine example is in the Berlin Museum, No. 315; which also contains one of his best sacred compositions, a 'Crucifixion,' No. 324.

Bassano had four sons, all of whom assisted him in the execution of his works, and, like him, devoted themselves to the study of this particular manner of painting. One of them, Leandro Bassano, has left some works of merit, among which the 'Raising of Lazarus,' No. 494 in the Academy at Venice, may be named.

At the end of the fifteenth century was born Antonio Allegri (1493–1534), called Correggio after his native village, one of the most accomplished artists of his time, and who belonged to no school. Little is known of his history, except that he spent a life of labour in his art at Parma, having apparently little intercourse with other painters. He is considered the greatest master of chiaro-oscuro, the management of which became a marked characteristic in the works of his followers. His compositions possess high qualities in regard to drawing and expression, and exhibit also certain admirable effects of light and shade; besides which they display a grace and spirit peculiarly his own. Occasionally, and this is more particularly observable in sacred subjects, these latter qualities are too prominent, so that even the Madonna is represented as merely pretty, affected, and quite wanting in repose and dignity. Some of his earlier works suggest the influence of

*Correggio.*

*Correggio.  
Sacred  
subjects.*

Leonardo da Vinci: for instance, the 'Madonna enthroned, with four saints,' No. 151 in the Dresden Gallery; and the 'Rest after the flight into Egypt,' in the Uffizi at Florence, No. 1118. Parma is rich in Correggio's works, so that there only can he be efficiently studied, many of his finest being in the Pinacoteca. First and foremost is the celebrated altarpiece known as the 'San Girolamo,' No. 351, sometimes from its brilliancy spoken of as 'Il Giorno' in contrast with the 'Notte,' No. 154 at Dresden. This masterpiece is perhaps one of the finest works of its kind in existence. Most lovely even among his beautiful creations is the prominent figure of the kneeling Magdalen, as she bends forward to kiss the hand of the infant Christ. Second in importance is the 'Madonna della Scodella,' No. 350. Next come two pictures which exemplify Correggio's close study of nature even when the subjects are painful—viz., the 'Descent from the Cross,' No. 352, and the 'Martyrdom of S. Placida and S. Flavia,' No. 353: in the first of these the fainting virgin is delineated with marvellous power. His earliest works at Parma are the well-known 'Amorini,' which occupy oval compartments in a room of the Convent of S. Paolo. Subsequently he painted the cupola of the Church of S. Giovanni in fresco, representing 'Christ in glory with the Apostles.' Later still was executed his greatest work of this kind, the 'Assumption of the Virgin,' in the dome of the cathedral. Besides the qualities already referred to, his power of drawing the figure, and of foreshortening, is marvellously displayed in this fresco, especially in the figures of the rising Madonna and of the descending archangel.

All these frescoes are greatly injured by time, but excellent copies by Toschi and his pupils may be seen in the Pinacoteca. An admirable study, small and finished, for the 'Assumption' forms a circular panel, No. 82 in the Hermitage, St. Petersburg. The best among the other sacred works of Correggio are to be found at Dresden: the celebrated 'Nativity' or 'Notte,' No. 154; a 'Madonna with saints,' known as the 'S. Sebastian,' No. 152; and another called 'S. George,' No. 155. There is also the fine but not large canvas, the 'Marriage of S. Catharine,' an admirable example, in the Louvre, No. 19; the 'Ecce Homo' is No. 15 in our National Gallery, and the beautiful 'Madonna del Latte,' No. 81, is in the Hermitage, St. Petersburg. The small 'Magdalen reading,' so well and widely known, the best of his few small pictures, is in the Dresden Gallery, No. 153; another example of the class is the 'Holy Family' of our National Gallery, No. 23; others are at Naples, Florence, and Munich, some replicas, or possibly only copies.

Mythological subjects naturally afford this master ample opportunities of displaying his love of grace and beauty. To this class belong the 'Danae,' Room III. No. 40 at the Borghese Palace, Rome; the 'Education of Cupid by Venus and Mercury,' No. 10 in our National Gallery; the 'Jupiter and Antiope' in the Salon Carré at the Louvre, No. 20; the 'Leda' at Berlin, No. 218; the 'Ganymede' and the 'Io' at Vienna, Nos. 21 and 19 Room VI. 1st floor.

Two portraits only can be referred to, both fine: one at Dresden, No. 156; the other at Vienna, No. 10 Room VI. 1st floor.

*Mythological subjects.*

*Portraits.*

Correggio.

Correggio had numerous imitators at the end of the sixteenth century, although he had few pupils, owing to his quiet life and small reputation. Of these the most worthy of mention is Francesco Mazzuoli, or Mezzuola, surnamed "Il Parmegianino (1504–40). One of his earliest and best productions is the 'Vision of S. Jerome,' No. 33 in our National Gallery. The following may also be noted: an altarpiece in the Bologna Gallery, known as the 'Santa Margherita,' No. 116; a 'Madonna' in the Pitti at Florence, No. 230; two portraits in the Museum of Naples, Nos. 12, 16, Lombard school; an important series of frescoes in the Church of S. M. della Steccata at Parma, where is also the celebrated figure of 'Moses breaking the Tables of the Law,' and a charming 'Madonna' in S. Pietro at Perugia.

Baroccio.

Federigo Baroccio, born at Urbino in 1528, exercised some influence on the Sienese and Florentine painters of his time. He was a careful student of his art, and a better draughtsman than colourist. In style, Correggio appears to have been his model, and he painted several large sacred works. Examples are, a portrait of the Duke of Urbino, No. 1119 in the Uffizi at Florence; a 'Madonna interceding,' No. 169; two subjects in the Vatican; a large 'Crucifixion and saints' in S. Lorenzo at Genoa; a 'Noli me tangere' at Munich, No. 494; and in our National Gallery a 'Madonna,' No. 29. Two similar works are in the Hermitage, St. Petersburg, Nos. 128, 9; where also is a very good portrait, No. 130. Several are at Dresden, one of the best being a 'Madonna with saints,' No. 87. A good example in the Louvre is No. 53, 'A Madonna in glory, with saints.'

## SEVENTEENTH CENTURY.

About this period, that is, towards the end of the sixteenth and beginning of the seventeenth centuries, the tide of the Renaissance influence first began to ebb, and a certain reaction appeared in favour of the older modes of devotional feeling, hitherto diminished by the spirit of the Reformation, and thus a fresh impulse was given to art. This feeling, combined with the still growing influence of the antique, led to an endeavour to cease from that servile following of dead masters which had paralysed the schools of Italy during the latter half of the sixteenth century.

At this time two distinct styles were developed. One class of painters desired to combine the characteristics of the great cinquecento masters with a closer study of nature: these were distinguished as "Eclectics." Another class discarded all traditional teaching, and professed to study solely from nature: these were called "Naturalists." The Eclectic school originated in Bologna, where it flourished for some time under the leadership of its founder, Lodovico Caracci (1555–1619). He was one of the first to appreciate the truth and beauty which characterised the works of Correggio. Lodovico established a large academy of painting at Bologna, which subsequently acquired a great reputation. He was more celebrated as a teacher than as an artist, yet the Bolognese Gallery contains some important works from his pencil. Among them are a 'Madonna with S. Francis and S. Jerome,' and a 'Conversion of S. Paul,' Nos. 42, 7. He also executed, with the assist-

*Eclectics.**The Caracci  
Lodovico.*

ance of his nephews, Agostino and Annibale Caracci, a series of frescoes in the Convent of S. Michele in Bosco, Bologna, representing scenes from the lives of S. Benedict and S. Cecilia. Further may be mentioned his 'Madonna,' No. 139 in the Louvre, and his 'Christ bearing the Cross,' No. 165 in the Hermitage, St. Petersburg. There is also an example in our National Gallery, No. 28.

*Agostino.*

The elder of the brothers, Agostino (1558–1601), devoted himself more especially to engraving, and to the instruction of the students in the academy. There is, however, a fine picture by him in the Gallery at Bologna, No. 35, 'The Assumption'; another much esteemed is 'The Communion of S.

*Annibale.*

Jerome,' No. 34. Of the three Caracci, Annibale (1560–1609) was undoubtedly the greatest painter. His best works are certainly the frescoes which adorn the ceiling of a spacious room in the Farnese Palace at Rome. The well-known picture of 'S. Roch distributing alms' is No. 452 at Dresden; where, among others, is a fine 'Madonna enthroned, with saints,' No. 451. Besides these should be named a 'Madonna and saints,' at Bologna, No. 36; a small but pleasing 'Last Supper,' No. 38 in the Ateneo at Ferrara; and in the Hermitage, among others, a 'Christ anointed after death,' No. 166, a 'Dead Christ and angels,' No. 172, and 'Christ with the three Marys,' No. 174. In the Tribune of the Uffizi is a fine 'Bacchante,' No. 1133, and a 'Pietà' may be noted in the Naples Museum, No. 1 Sala Grande. The following are in the Louvre: No. 119, the 'Madonna with the Cherry'; No. 120, the 'Sleeping Christ'; No. 121, 'Appearance of the Virgin to S. Luke'; No. 132,

‘Diana and Calisto,’ a good example of landscape; No. 134, the ‘Fishers’; and No. 135, ‘The Chase’; with several others. In our National Gallery the best are No. 9, ‘S. Peter meeting Christ,’ and Nos. 25, 56, 88. It should be remembered that Annibale Caracci was one of the first masters to study landscape for its own sake, and to make it an important feature in his works. A few genre pictures by him have been preserved: one example may be named—viz., ‘The greedy eater,’ in the Colonna Palace at Rome.

The Caracci had a large number of scholars and followers. The most important of these were Domenico Zampieri, called Domenichino, and Guido Reni. Domenichino (1581–1641) comes first in order. His masterpiece, ‘The Communion of S. Jerome,’ in the Vatican, is a fine production of the school. Another large picture is the ‘Martyrdom of S. Agnes’ in the Gallery of Bologna, No. 206. There are besides some important frescoes by Domenichino in the church at Grotto Ferrata near Rome, representing the history of S. Nilus; others of the four Evangelists in S. Andrea della Valle at Rome; and, lastly, those in S. Luigi de’ Francesi of the life of S. Cecilia. Domenichino also executed several oil-pictures, such as a half-length figure of ‘S. John,’ of which there are several repetitions; a figure of ‘S. Roch’ in the Palazzo Brignoli at Genoa; a ‘S. Cecilia,’ No. 474, and No. 473, a good small picture, in the Louvre at Paris; and ‘Diana and her Nymphs’ in the Borghese Palace, No. 15 Room V. at Rome, where there is also a ‘Sibyl’ by him, No. 2 Room IV. The landscape holds a prominent position in the ‘Diana’ picture.

*Domeni-  
chino.*



In our National Gallery he is represented by four small works, of which 'S. Jerome and the angel,' No. 85, is the best.

*Guido.*

The most gifted and independent painter of this time and school was Guido Reni (1575–1642), whose works exhibit much delicacy of execution, and a certain type or ideal of beauty founded on a study of the antique. Thus a strong resemblance to the famous Niobe may be traced in almost all his female heads. Guido's productions vary much according to the time of life at which they were painted, and may be classified under three periods as follows:—

*Early period.*

To the first belong the 'Crucifixion of S. Peter' in the Vatican; the 'Madonna della Pietà,' No. 134, a 'Crucifixion,' No. 136, and a 'Murder of the Innocents,' No. 135, in the Bologna Gallery; 'Two saints' at Berlin, No. 373; a 'S. Sebastian,' No. 321 in the Louvre; and the 'Coronation of the Virgin,' No. 214 in our National Gallery. These are distinguished by the powerful form of the figures, and by strong contrasts of light and shade in the composition.

*Second period.*

To the second period belongs Guido's masterpiece, the celebrated fresco painted on the ceiling of one of the rooms in the Palazzo Rospigliosi at Rome, representing 'Aurora attended by Phoebus and the Hours.' It is a work full of grace and life, distinguished by warm and delicate colouring. Besides the 'Aurora,' and executed about the same time, may be mentioned the well-known portrait of Beatrice Cenci in the Barberini Palace, Rome; the 'Nessus and Dejanira,' No. 325 in the Louvre; the 'Race of Atalanta,' No. 47 Sala Grande, Naples

Museum; 'The Nativity,' an altarpiece in the Church of S. Martino at Naples; and a fresco in S. Domenico at Bologna. Very lovely works, and in his best style, are 'S. Joseph and Infant Christ,' No. 184, and the 'Madonna with S. Francis,' No. 185, in the Hermitage, St. Petersburg. There also are his famous 'Dispute of the Fathers,' No. 187, a noble composition; the 'Virgin and eight young maidens,' No. 191; and several others.

During the third period Guido's colouring became more cold, and at last his figures lacked their former character, expression, and grace. The 'Assumption of the Virgin,' No. 141 in the Bologna Gallery, is a grand work, and certainly by far the best of this time. Examples of the third period may generally be identified by the defects named, and need not be cited here. No doubt many inferior works which are ascribed to the master's third period are really the productions of his numerous followers.

*Third  
period.*

Among Guido's smaller works, chiefly single figures, may be mentioned a finely conceived 'Crucified Christ' in the Galleria Estense at Modena, No. 149; a magnificent 'Venus and Cupid' in the Dresden Gallery, No. 470; the 'Cleopatra' in the Pitti at Florence, No. 178; a 'Magdalen,' No. 319 in the Louvre; a similar representation, No. 177 in our National Gallery; and two admirable works in the Dulwich Gallery, a 'S. John in the wilderness,' No. 331, and a 'S. Sebastian,' No. 339. A fine single head of Christ, No. 271, is in our National Gallery; and the Madrid Museum possesses some good works of the master—particularly to be noted are Nos. 259, 60, 1.

*Smaller  
works.*

*Albani.*

Another but less important master of the Caracci school was Francesco Albani (1578–1660), whose numerous allegorical oil-paintings display much sameness of treatment, but are remarkable for the landscape. Good examples are Nos. 11 to 14 Room V. in the Borghese Palace at Rome, representing the ‘Four Seasons’; and Nos. 260, 4, 71, 4 in the Turin Gallery representing the ‘Four Elements.’ Of his larger works on sacred subjects the best are an ‘Annunciation’ in S. Bartolommeo at Bologna, and a ‘Baptism of Christ’ in the Pinacoteca there, No. 2. There is another excellent ‘Baptism,’ No. 203 in the Hermitage, St. Petersburg; where also is a fine example, ‘Europa and the Bull,’ No. 204. Several of his works are at Dresden: among the best are Nos. 494, 5, 7, and 500. Several also are in the Louvre, of which Nos. 11, 12 may be referred to as good examples.

*Andrea Sacchi.*

Albani had several scholars: among others, Andrea Sacchi the Roman (1598–1661), one of the best masters of that school. His works are remarkable for breadth and simplicity of treatment. His best work by far is in the Vatican, ‘S. Romualdo and his Brethren.’ Towards the middle of the seventeenth century he had one pupil of note, Carlo Maratta (1625–1713), whose drawing was excellent: otherwise his art was not of a high order, and his work often displayed mannerism and affectation. During the latter half of the seventeenth century he was painter to the Papal Court, and painted numerous Madonnas, chiefly in the manner of Guido. There is a work of his No. 71 in the Pitti; an important composition is to be seen at Vienna, No. 1 Room III. 1st floor; a good head is in the Corsini Palace at Rome; another

*Maratta.*

. 182 in the Suermondt Collection at Berlin; y fine female portrait is No. 256 in the Louvre; portrait may be seen in our National Gallery, 74. The Hermitage, St. Petersburg, possesses of his works, among which may be noted a portrait of Pope Clement IX., No. 307, and an 'Adoration of the shepherds,' No. 297. A fair specimen is a 'Madonna with cherubs,' No. 118 at Berlin; and an 'Apollo and Daphne,' No. 234 at Berlin.

Francesco Barbieri, called Guercino (1590–1666), ranked among the Eclectics, although he was greatly influenced by the Naturalists. His works show close adherence to nature, and his models were unpleasing and vulgar. Perhaps his best production is the fresco of the 'Aurora' in the Villa Ludovisi at Rome; but his most important oil-painting, a work of gigantic dimensions, is the 'Raising of Petronilla from the tomb' in the Museum of the Vatican. A large composition, and regarded as one of his best, is an 'Assumption of the Virgin,' No. 39 in the Hermitage, where several other works may be found. An important example is a picture from the history of Semiramis, No. 511 at Berlin; another is 'S. Bruno and his companion in the desert,' No. 13 at Bologna. More characteristic illustrations of Guercino's style are the 'Marriage of S. Catharine' in the Gallery at Modena, No. 10, and the 'Turning away of Hagar,' No. 328 in the Brera at Milan: both treated in a common-place manner. A small picture, regarded as fine, No. 22 in our National Gallery, 'Angels weeping over the dead body of Christ'; while the Louvre

*Guercino.*

contains several examples of his work—among others, the large and fine ‘Madonna with the patron saints of Modena,’ No. 46; the well-known ‘Circe’ and ‘S. Cecilia,’ Nos. 48, 51; and a good portrait of himself, No. 58. A fine ‘Cleopatra’ is in the Palazzo Brignoli at Genoa; the ‘Samian Sibyl’ is No. 1114 at the Uffizi, and a good specimen is No. 112 in the Brussels Museum.

*Lanfranco.*

The last of the chief pupils of the Caracci was Giovanni Lanfranco (1581–1647), whose most important works are the frescoes in the cupola of S. Andrea della Valle at Rome. Most of his compositions show a want of originality, and are marked by a cold and spiritless mannerism. A ‘Liberation of S. Peter,’ in the Colonna Palace at Rome, is one of his more successful oil-pictures. Other examples of his work may be seen in the Louvre and at Madrid.

*Schedone.*

Bartolommeo Schedone (1580–1615) followed in part the school of the Caracci, but was influenced by the works of Correggio. His best paintings are in the Naples Museum. Good examples are in the Hermitage, St. Petersburg, among which may be mentioned Nos. 271, 2.

*Pietro da Cortona.*

Pietro da Cortona (1596–1669) must be mentioned. His best work was decorative, in illustration of which it suffices to mention that in the Barberini Palace at Rome. Two good examples, among others in the Hermitage, are Nos. 280, 1. Two others, among several examples, are Nos. 64, 7 in the Louvre.

*Tiarini and Spada.*

Less important masters of the Bolognese school, but who possessed some individual merit, were

sandro Tiarini (1577–1668) and Lionello Spada (1606–1622). Some of the works of the former are executed in quiet tones, and are unusually free from exaggerated expression and forced action so prevalent among the painters of the time. Good examples of his work are the ‘Repentance of S. Joseph,’ No. 110 in the Louvre; the ‘Marriage of S. Catharine,’ No. 183 in the Bologna Gallery, with several others; an altar-piece in S. Petronio there; and a large composition, ‘S. Domenico restoring a child to life,’ in a church dedicated to that saint at Bologna. The same chapel contains one of the best works of Lionello Spada, a ‘Burning of heretical books by S. Domenico.’ A good example is in the Louvre, No. 400, a ‘Martry of S. Christopher.’

After still in the seventeenth century there was no other painter of note who received some of his inspiration from the Bolognese masters, Giovanni Battista Salvi, called Sassoferrato (1605–85). He was nevertheless, by comparison with contemporaries, a painter of some taste, and free from the prevailing mannerism. Some of his best productions are representations of the ‘Madonna’; for instance, the ‘Madonna of the Rosario’ in S. Sabina at Rome; a fine ‘Madonna’ in the Vatican (the same subject, surrounded by angels, being No. 113 at Dresden); others are in the Hermitage, St. Petersburg, Nos. 257, 9; a striking example may be seen in the Louvre, No. 355, where is also a fine ‘Assumption of the Virgin,’ No. 356. In the Borghese Palace at Rome ‘Lead of the Virgin,’ Room VI. No. 18, and in our National Gallery, a ‘Madonna,’ No. 200, should be noted.

*Sassoferrato.*

*Guido  
Cagnacci.*

A follower of Guido Reni's style was Guido Cagnacci (1601–81), some of whose works show considerable power. Examples are to be found in the Louvre, a 'S. John the Baptist,' No. 108; in the Liechtenstein Gallery at Vienna, a 'Jacob and Laban,' No. 74 Room III.; in the Hermitage, St. Petersburg, an 'Assumption of the Magdalen,' No. 194; a masterpiece in the Accademia di S. Luca, Rome, the 'Tarquin and Lucretia'; in the Pitti another 'Assumption of the Magdalen,' No. 75; and in the Uffizi a 'Jupiter and Ganymede,' No. 71.

*E. Sirani.*

Elisabetta Sirani (1638–63) copied Guido closely, particularly his latest manner, and produced chiefly weak imitations. A large example is No. 175 at Bologna, while small works are, in the Belvedere at Vienna, a 'Martha and Mary,' No. 34 Room V. 1st floor; in the Liechtenstein Gallery, two studies of Cupids, Nos. 339, 342 Room II. 2nd floor; and in the Hermitage two specimens, Nos. 199, 200.

*Eclectic  
schools of  
Cremona  
and Milan.*

*The Pro-  
caccini.*

Two or three less important Eclectic schools sprang up at the same time as that founded by the Caracci: one, for instance, at Cremona, under the leadership of Giulio Campi; and another at Milan, at whose head were Ercole Procaccini (1520–90) and his sons Camillo and Giulio Cesare, followed by others of the name, and for the most part painting feebly in imitation of Correggio. By Camillo good examples may be seen in the Liechtenstein at Vienna, No. 621, and in the Hermitage, St. Petersburg, No. 262, a 'Holy Family'; where also is a 'Marriage of S. Catharine,' No. 264, by Giulio Cesare. Both brothers are represented at Berlin, and other examples are at Dresden, for which see catalogues. By G. Cesare

two works at Munich, Nos. 426, 1237, and a 'Madonna with saints,' No. 305 in the Louvre.

But a third school had arisen in the sixteenth century at Rome under Baroccio, whose influence was most felt by two Florentine painters, Ludovico Cigoli (1559–1613) and Cristofano Allori (1577–1621). Both these masters show much power

in single figures, but their art was limited in composition and design. Some of the best examples of

Cigoli's work are a 'Martyrdom of S. Stephen,'

No. 1276 in the Uffizi; a 'S. Francis,' No. 290, a

portrait, No. 30, and an excellent 'Ecce Homo,'

No. 90, all in the Pitti at Florence. Other good

works are Nos. 244–247 in the Hermitage, St. Peters-

burg. By Cristofano Allori there is the magnificent

'Judith with the head of Holofernes,' No. 96 in the

Pitti, one of the finest productions of the time: a

good replica is in the Hermitage, No. 248, and

inferior copies are numerous. In the Uffizi an

'Adoration of the Kings,' No. 1285, may be noted.

The Louvre contains an historical work by this

master, No. 22, 'Isabella of Milan interceding with

Charles VIII. for her Father.'

Domenico Feti (1589–1624) was a pupil of Cigoli,

but worked afterwards at Rome and at Mantua.

The Hermitage contains some excellent works by

him: No. 231, a 'David and Goliath,' evidently

after Feti; No. 235, a 'Dædalus and Icarus'; and

others. Several examples are at Dresden, of which

'David with the head of Goliath,' No. 94, is one of

the best. In the Louvre he is well represented by

the 'Melancholy,' No. 180, and others.

The last painter of merit of the Eclectic school was

*Eclectic  
school of  
Rome.*

*Cigoli.*

*C. Allori.*

*D. Feti.*

*C. Dolci.*



Carlo Dolci (1616–86); after him the old mannerism prevailed, and a period of decadence followed. Carlo Dolci's type of beauty is associated with sentimentality and affectation, as may be seen in several Magdalens and heads of saints in foreign galleries. His most successful production is 'S. Andrew praying before his execution,' No. 270 in the Pitti at Florence, where there is also a good example of a 'Madonna,' No. 302. In the Uffizi a 'Magdalen,' No. 186; 'Herodias with head of John Baptist,' No. 61, and a 'S. Cecilia,' No. 62, in the Dresden Gallery; a 'S. John writing his Gospel,' a striking instance of affectation, unnumbered, in the Berlin Museum; a 'S. Catharine,' No. 254, and a 'S. Cecilia,' No. 255, in the Hermitage, St. Petersburg, ought to be mentioned among his principal works.

*Naturalists.*

*The Naples school.*

While the Eclectic school had thus made its influence felt in all parts of Italy, its contemporary but antagonistic school, that of the Naturalists, flourished principally in the kingdom of Naples, where it had taken its rise.

*Caravaggio.*

Michael Angelo Amerighi da Caravaggio (1569–1609) was its originator, and in his works we see for the first time realistic treatment of the subject, with close imitation of the model under the influence of brilliant light and dark shadows, often in powerful and animated action; and the striking effects thus attained were subsequently recognised as the characteristic of the school. This style, formed as it was from the direct imitation of nature in all her aspects, was best suited to the representation of domestic scenes, but became repulsive when applied to the representation of sacred subjects.

In Caravaggio's best style are the 'False card-players' in the Sciarra Palace at Rome; the 'Fortune-teller' and a portrait of the 'Grand Master of Malta,' Nos. 25, 7 in the Louvre; and the 'Two men drinking' in the Gallery at Modena, Nos. 205, 12—all of which are striking and successful. A fine work is a 'Boy playing on a guitar,' No. 217 in the Hermitage, St. Petersburg; so is the 'S. Matthew and an angel,' No. 365 in the Berlin Museum. Admirable examples are the 'Card-players,' No. 177, and a 'Gipsy fortune-telling,' No. 178, at Dresden. A good 'Lute-player' is in the Liechtenstein Gallery, Vienna. In a different style, but also among his best works, are the 'Supper at Emmaus,' No. 172 in our National Gallery, the 'Christ crowned with thorns,' No. 215 in the Hermitage, and a 'Pietà' in the Vatican. His most important historical works of a sacred character are the frescoes representing scenes from the life of S. Matthew in S. Luigi de' Francesi at Rome. As an example of a subject characteristic of this painter, repulsive in matter and treatment, but masterly in execution, may be noted a 'Crucifixion of S. Peter,' No. 216 in the Hermitage.

In the productions of Giuseppe Ribera, called "Lo Spagnoletto," (1588–1656), a native of Valencia in Spain, the characteristic features of the school are still more pronounced. His masterpiece is a 'Descent from the Cross' in S. Martino at Naples, where there is also another of his best works, an 'Adoration of the shepherds'; and in the Museum, among others, is a fine boldly executed 'S. Sebastian,' No. 12 Sala di Correggio (see, for further notice, Spanish Painters).

*Ribera, or  
Spagno-  
letto.*

*Salvator  
Rosa.*

Ribera's principal pupils were Salvator Rosa (1615-73), the landscape-painter, and Luca Giordano. The former received some of his earliest instructions in the school of Aniello Falcone, who was the first to make a reputation as a painter of battle-pieces. From him doubtless Salvator Rosa derived his love of genre painting; but it is with his landscapes that his fame as a painter has been usually associated. He studied wild scenery under strong effects of light and shade, and often selected banditti for his figures. One of his best pictures is 'Mercury and the dishonest woodman,' No. 84 in our National Gallery; admirable landscapes of this character are Nos. 2413, 14 at Dresden; two good pictures are No. 344, a battle-piece, and No. 345, a landscape, in the Louvre; the Doria Palace at Rome contains several good examples: others are to be found in the Pitti at Florence, Nos. 133, 5, 306, 453, 70; in the Berlin Museum, Nos. 421, 428A; and in the Colonna Palace at Rome. The Hermitage at St. Petersburg contains many good works by him: among them the 'Prodigal,' a life-size figure, No. 220: a group of figures, No. 223; and some excellent portraits. Three good examples of battle-pieces by the master are in the Belvedere at Vienna, No. 56, 7 Room III. 1st floor, and No. 12 Room IV. ground floor. Among historical compositions the most important is the 'Conspiracy of Catiline,' No. 111 in the Pitti.

*Luca  
Giordano.*

The other pupil of Ribera, the gifted but careless Luca Giordano (1632-1705), earned for himself the surname of "Fa Presto" from his powers of rapid execution. His works are very unequal in merit: some are finely conceived and painted—as, for

instance, a 'Massacre of the Innocents' in the Munich Gallery, No. 442; some large and admirable mythological subjects, as a 'Judgment of Paris,' No. 441 at Berlin; a replica with slight difference, No. 294 in the Hermitage; a 'Sleeping Bacchus and Nymphs,' No. 293, and others, in the latter collection also. By his hand are some frescoes in S. Martino, at Naples; while others decorate the ceiling of the sacristy in the Cathedral of Toledo, Spain. A 'Descent from the Cross,' No. 571 in the Academy at Venice, and a 'Madonna and saints,' No. 39 Sala Grande in the Naples Museum, should be noted. There are some fine works by him in the Dresden Gallery, while others there show misapplication of his high gifts. One of the former is the 'Hercules and Omphale,' No. 568. No less than sixty-four pictures of varied quality are catalogued under his name in the Madrid Museum; and one fair specimen is in the Louvre, No. 191.

#### EIGHTEENTH CENTURY.

We have already observed the decline of the schools of the Renaissance throughout Italy, and that a somewhat mechanical realism was the chief characteristic of the painters of the seventeenth century. The development of this tendency led to a new and interesting style of art in the beginning of the eighteenth century in Venice, where the three masters, Antonio Canale, called Canaletto (1697-1768), and his followers, Bernardo Bellotti, a nephew, and Francesco Guardi, executed numerous views of the city and her canals. A large number

*School of  
Venice,  
18th cen-  
tury.  
Canaletto.*

of works erroneously attributed to the eldest master are to be found in the galleries of Europe, but authentic and fine examples are not so often met with. One of Canale's finest works is the admirable view of the Church of S. M. della Salute at Venice, No. 105 in the Louvre. Others quite as fine are the 'Reception of Count Gergi,' No. 318, and its pendant, the 'Marriage of the Doge with the Adriatic,' No. 319, both in the Hermitage, St. Petersburg. Four excellent Venetian scenes are Nos. 490, 3, 501, 8 at Berlin. Among others in the Städel, Frankfort, No. 85 may be noted. Our National Gallery contains some excellent examples of the master, Nos. 127, 168 (in which the figures are by Tiepolo), 937, 939, besides others. A charming small view of Venice is in the Turin Gallery, No. 257 bis, and another is in the Gallery at Bergamo, No. 38. Canaletto resided for some time in England, and executed many views in London and elsewhere, which are now chiefly in private collections. One of Eton College is No. 942 in our National Gallery.

*Bellotto.*

Works by Bellotti, or Bellotto (1720-80), also called Canaletto, are generally rare. The Dresden Gallery contains good examples in great number; and in the Pinacothek at Munich there is an excellent view of the old city of Munich, No. 476. Two interesting but hardly characteristic small landscapes by him are Nos. 205, 6 in the Brera at Milan, both simple country scenes. Fine views of Turin are Nos. 283, 8 in the Gallery there. A large view of the Rialto, one of his very finest works, is No. 320 in the Hermitage, St. Petersburg. A good smaller picture is No. 187 at Berlin.

Compared with Canaletto, the works of Guardi (1712–93) are less precise in outline, while his colour is more harmonious, and his aerial perspective is better than that of the older master. Some of his best works are to be found in the Louvre: most excellent are the pictures of the ‘Doge proceeding in state to the Salute,’ No. 208; the ‘Doge going in state to S. Zacharias,’ No. 211; and a ‘Saloon in the Ducal Palace, Venice,’ No. 212. A good view of the ‘Piazza of S. Marco’ is in our National Gallery, No. 210; and several small but charming Venetian scenes are in the Bergamo Gallery.

*Guardi.*

One marked exception to the influence of the Naturalistic school was Giovanni Battista Tiepolo (1692–1769), whose light and dexterous style was adapted for decorative work, in which he produced some showy pleasing pictures. A really fine example is to be seen in the Hermitage, the ‘Feast of Cleopatra,’ No. 317. There is a small specimen without a number in the Berlin Museum; besides two others, Nos. 454, 9. The Städel, Frankfort, possesses a group, No. 32; at Munich is an ‘Adoration of the Magi,’ No. 1397; and in the National Gallery, Edinburgh, is the ‘Finding of Moses,’ No. 78. A single small work now represents him in the Louvre: it is a ‘Last Supper,’ and is No. 411 in the long gallery.

*Tiepolo.*

## A CHRONOLOGICAL TABLE

EMBRACING THE DATES OF BIRTH AND DEATH OF THE PRINCIPAL  
PAINTERS OF THE VARIOUS SCHOOLS OF ITALY.

School.		Birth.	Death.
Sienese . .	Guido da Siena, dated picture 1221 . . . . .	—	—
Pisan. . .	Giunta Pisano . . . . .	1202	1258
Lucca . .	Bonaventura Berlinghieri, signed and dated picture 1235 . . . . .	—	—
Arezzo . .	Margaritone d'Arezzo . . . . .	1236	1313
Florentine .	Cimabue (Giovanni Gualtieri) " Last record 1301-2	1240	—
Roman . .	Pietro Cavallini . . . . .	1259?	1344
Sienese . .	Duccio di Buoninsegna, painted 1282-1320 . . . . .	—	—
Sienese . .	Ugolino, painted end of 13th century . . . . .	—	—
Florentine .	Giotto (di Bondone) . . . . .	1276	1336
Florentine .	Buffalmacco (Buonamico di Cristofano), painted 1302- 1351? . . . . .	—	—
Sienese . .	Segna di Bonaventura, painted 1305-19 . . . . .	—	—
Sienese . .	Simone di Martino (Memmi)	1283	1344
Sienese . .	Lippo Memmi, painted 1317	—	1356
Florentine .	Taddeo Gaddi . . . . .	1300	—
Sienese . .	" " Last record 1366	—	—
Sienese . .	Pietro Lorenzetti . . . . .	—	1348?
Arezzo . .	" " First record 1305	—	1390
Arezzo . .	Jacopo di Casentino . . . . .	1310	1390
Arezzo . .	Spinello d'Aretino, about . . . . .	1316	1408
Paduan . .	Guariento, painted 1316-60 . . . . .	—	—
Bolognese .	Vitale da Bologna, painted 1320-45 . . . . .	—	—

School.		Birth.	Death.
Sienese . .	Ambrogio Lorenzetti, painted 1331-48? . . . . .	—	—
Venetian. .	Paulus, painted 1323-46 . . . . .	—	—
Florentine .	Giotto (Tommaso) . . . . .	1324	—
Florentine .	Agnolo Gaddi . . . . .	1325	1396
Paduan . .	Justus of Padua . . . . .	—	1400
Florentine .	Andrea di Cione, Orcagna, painted 1340 . . . . .	—	1389
Fabriano. .	Allegretto Nuzi, painted 1346-85 . . . . .	—	—
	Puccio Capanna, painted 1349 . . . . .	—	—
Venetian. .	Niccolò Semitecolo, painted 1351-1400 . . . . .	—	—
Venetian. .	Lorenzo Veneziano, painted 1357-79 . . . . .	—	—
Veronese. .	Turone, painted 1360 . . . . .	—	—
Modenese .	Tommaso of Modena, painted 1350-60 . . . . .	—	—
Florentine .	Giusto Giovanni, painted about 1363-80 . . . . .	—	—
Florentine .	Andrea da Milano, painted 1365 . . . . .	—	—
Modenese .	Barnaba of Modena, painted 1367-80 . . . . .	—	—
Bolognese .	Simone Crocefissi, dated picture 1370. . . . .	—	—
Venetian. .	Stefano, painted 1369-81. . . . .	—	—
Bolognese .	Jacopo Avanzi, painted 1370- 80. . . . .	—	—
	Francesco da Volterra, painted 1370 . . . . .	—	1372
Florentine .	Antonio Veneziano, painted 1370-88 . . . . .	—	—
Arezzo . .	Niccolò di Pietro, painted 1392 . . . . .	—	—
Pisan. . .	Turino Vanni, painted end of 14th century . . . . .	—	—
Veronese. .	Altichiero, painted end of 14th century . . . . .	—	—
Veronese. .	Jacopo Avanzi, painted end of 14th century . . . . .	—	—
Sienese . .	Taddeo Bartoli . . . . .	1362	1422
Florentine .	Giuliano Pesello . . . . .	1367	1446
Umbrian. .	Gentile da Fabriano, about . . . . .	1370	1450



School.		Birth.	Death.
Neapolitan .	Antonio Solario (Il Zingaro).	1382	1455
Venetian .	Jacobello del Fiore, painted 1400-39 . . . . .	—	—
Arezzo .	Lorenzo di Niccolò Gerini, painted 1401 . . . . .	—	—
Florentine .	Lorenzo Monaco, painted 1410 . . . . .	—	—
Florentine .	Masolino . . . . .	1383	1440
Florentine .	Fra Angelico (Giovanni Guido) . . . . .	1387	1455
Florentine .	Andrea del Castagno . . . .	1390	1457
Paduan .	Francesco Squarcione . . . .	1394	1474
Venetian .	Jacopo Bellini . . . . .	1395	1470
Florentine .	Paolo Uccello . . . . .	1396	1479
Florentine .	Masaccio . . . . .	1402	1429
Sienese .	Sano di Pietro . . . . .	1406	1481
Arezzo .	Bartolommeo della Gatta . .	1408 ?	1491
Florentine .	Fra Filippo Lippi . . . . .	1412	1469
Umbrian .	Piero della Francesca, about.	1415	1509
Venetian .	Gentile Bellini . . . . .	1421	1507
Florentine .	Pesellino . . . . .	1422	1457
Florentine .	Alessandro Baldovinetti . .	1422	1499
Florentine .	Domenico Veneziano, painted 1438 . . . . .	—	1461
Venetian .	Giovanni Vivarini (da Mu- rano), painted 1440-47 . . .	—	—
Venetian .	Antonio Vivarini, painted 1440-70 . . . . .	—	—
Paduan .	Gregorio Schiavone, painted 1450-70 . . . . .	—	—
Venetian .	Bartolommeo Vivarini, painted 1450-1500 . . . . .	—	—
Florentine .	Fra Diamante, painted 1470 .	—	—
Umbrian .	Benedetto Bonfiglii, painted 1453-96 . . . . .	—	—
Umbrian .	Niccolò Alunno (di Foligno), painted 1458-99 . . . . .	—	—
Parmese .	Jacopo Loschi, painted 1462.	—	—
Venetian .	Luigi Vivarini, painted 1464- 1503 . . . . .	—	—
Venetian .	Antonello da Messina, painted 1465-95 ? . . . . .	—	—
Venetian .	Carlo Crivelli, painted about 1468-95 . . . . .	—	—

School.		Birth.	Death.
Bolognese .	Marco Zoppo, painted 1471-98 . . . . .	—	—
Umbrian .	Fiorenzo di Lorenzo, painted 1472-99 . . . . .	—	—
Venetian .	Mansueti, painted 1494-1500 . . . . .	—	—
Florentine .	Benozzo Gozzoli . . . . .	1424	1496?
Venetian .	Giovanni Bellini . . . . .	1426	1516
Ferrarese .	Cosimo Tura . . . . .	1430	1496
Paduan .	Andrea Mantegna . . . . .	1431	1506
Florentine .	Andrea Verrocchio . . . . .	1432	1488?
Florentine .	Antonio Pollajuolo . . . . .	1433	1498
Sienese .	Matteo da Giovanni . . . . .	1435	1495
Umbrian .	Giovanni Santi . . . . .	1435	1495
Umbrian .	Melozzo da Forli, about . . . . .	1438	1494
Florentine .	Cosimo Rosselli . . . . .	1439	1506
Veronese .	Domenico Morone of Verona . . . . .	1442	—
	„ „ Last record 1503 . . . . .	—	—
Parmese .	Filippo Mazzola . . . . .	—	1503
Florentine .	Luca Signorelli . . . . .	1441	1521
Florentine .	Pietro Pollajuolo . . . . .	1443	1496?
Umbrian .	Perugino (Pietro di Vannucci) . . . . .	1446	1524
Florentine .	Sandro Botticelli . . . . .	1447	1515
Florentine .	Domenico Ghirlandajo . . . . .	1449	1498
Bolognese .	Francesco Francia . . . . .	1450	1517
Venetian .	Vittore Carpaccio, about . . . . .	1450	1520
Veronese .	Liberale da Verona . . . . .	1451	1536
Lombard .	Leonardo da Vinci . . . . .	1452	1519
Umbrian .	Pinturicchio (Bernardino di Betto) . . . . .	1454	1513
Venetian .	Cima da Conegliano, painted 1489-1517 . . . . .	—	—
Parmese .	Cristoforo Casella, painted 1499 . . . . .	—	—
Venetian .	Marco Basaiti, painted 1490-1520 . . . . .	—	—
Venetian .	Vicenzo Catena, painted 1495-1520 . . . . .	—	—
	Macrino d'Alba, painted 1496-1508 . . . . .	—	—
Venetian .	Marco Belli, painted 1511 . . . . .	—	—
Venetian .	Bissolo, painted beginning of 16th century . . . . .	—	—
Venetian .	Previtale, painted beginning of 16th century . . . . .	—	—

School.		Birth.	Death.
Umbrian.	Lo Spagna (Giovanni di Pietro), painted 1507-28	—	—
Vicenza.	Francesco Bonsignori.	1455	1520
Vicenza.	Bartolommeo Montagna.	1455?	1523
Lombard.	Ambrogio Borgognone, about	1455	1525
Umbrian.	Marco Palmezzano, about	1458	1538
Lombard.	Andrea da Solario, about	1458	1530
Florentine.	Lorenzo di Credi.	1459	1537
Florentine.	Filippino Lippi.	1460	1505
Sienese.	Bernardino Fungai.	1460	1516
Lombard.	Bernardino Luini, about	1460	1500
Bolognese.	Lorenzo Costa.	1460	1535
Florentine.	Piero di Cosimo.	1462	1521
Parmese.	Araldi, about	1465	1523
Florentine.	Raffaellino del Garbo.	1466	1524
Lombard.	Giovanni Antonio Beltraffio.	1467	1516
Florentine.	Fra Bartolommeo.	1469	1517
Urbino.	Timoteo Viti.	1470	1523
Veronese.	Giovanni Caroto.	1470	1546
Umbrian.	L'Ingegno (Andrea Luigi).	1470	1556
Florentine.	Giuliano Bugiardini.	1471	1534
Veronese.	Francesco Morone.	1473	1529
Florentine.	Mariotto Albertinelli.	1474	1515
Florentine.	Sebastiano Mainardi.	—	1510
Sienese.	Pacchiarrotti.	1474	1540
Veronese.	Girolamo dai Libri.	1474	1556
Ferrarese.	Dosso Dosso, about	1474	1558
Venetian.	Jacopo Palma (Il Vecchio).	1475	1528
Florentine.	Michael Angelo (Buonarroti).	1475	1564
Venetian.	Giorgio Barbarelli (Giorgione).	1477	1511
Sienese.	Girolamo del Pacchia.	1477	1535
Florentine.	Francesco Granacci.	1477	1548
Sienese.	Bazzi (Il Sodoma).	1477	1540
Venetian.	Tiziano Vecellio.	1477	1576
Lombard.	Cesare da Sesto.	1480	1521
Venetian.	Cariani, about	1480	1541
Bergamo.	Lorenzo Lotto.	1480	1558
Sienese.	Baldassare Peruzzi.	1481	1587
Ferrarese.	Benvenuto Tisio (Il Garofalo).	1481	1559
Roman.	Raphael Sanzio.	1483	1520
Venetian.	Giovanni Antonio Licinio (Pordenone).	1483	1539
Florentine.	Ridolfo Ghirlandajo.	1483	1560
Lombard.	Gaudenzio Ferrari.	1484	1549

School.		Birth.	Death.
Venetian.	Sebastiano del Piombo . . .	1485	1547
Veronese . .	Paolo Morandi (Cavazzola) . .	1486	1522
Sienese . . .	Domenico Beccafumi . . . .	1486	1551
Brescian . .	Girolamo Romanino . . . .	1486	1560
Roman . . .	Giov. Francesco Penni . . . .	1488	1528
Florentine .	Andrea Vannucchi del Sarto . .	1488	1530
Roman . . .	Innocenzio da Imola . . . .	1490	1549
Roman . . .	Francesco Primaticcio . . . .	1490	1570
Roman . . .	Giulio Romano or Pippi, about .	1492	1556
Parmese . .	Antonio Allegri, Correggio . .	1493	1534
Florentine .	Jacopo Pontormo . . . . .	1494	1556
Venetian . .	Bonifazio Veneziano . . . .	1494	1563
Roman . . .	Polidoro da Caravaggio . . . .	1495	1543
Brescian . .	Girolamo Savoldo, painted 1540 . . . . .	—	—
Brescian . .	Alessandro Bonvicino (Il Moretto) . . . . .	1500	1547
Roman . . .	Perino del Vaga . . . . .	1500	1547
Venetian . .	Calisto da Lodi, about . . . .	1500	1561
Cremonese .	Giulio Campi . . . . .	1500	1572
Venetian . .	Paris Bordone . . . . .	1500	1576
Florentine .	Bronzino . . . . .	1502	1572
Parmese . .	Parmigianino (Francesco Mazzuoli) . . . . .	1504	1540
Lombard . .	Bernardino Lanini . . . . .	1508	1578
Florentine .	Daniele da Volterra . . . . .	1509	1566
Bergamo . .	Giovanni Battista Moroni . . .	1510	1578
Venetian . .	Jacopo da Ponte (Il Bassano) .	1510	1592
Florentine .	Giorgio Vasari . . . . .	1512	1574
Venetian . .	Jacopo Robusti (Il Tintoretto) .	1512	1594
Venetian . .	Bernardino da Pordenone . . .	1520	1570
Lombard . .	Ercole Procaccini . . . . .	1520	1590
Venetian . .	Andrea Schiavone . . . . .	1522	1582
Venetian . .	Paolo Caliari, Veronese . . . .	1528	1588
Roman . . .	Federigo Barocci or Baroccio .	1528	1612
Florentine .	Alessandro Allori . . . . .	1535	1607
Bolognese .	Lodovico Caracci . . . . .	1555	1619
Venetian . .	Jacopo Palma (Il Giovane) . . .	1544	1628
Lombard . .	Camillo Procaccini . . . . .	1546	1626
Lombard . .	Giulio Cesare Procaccini . . . .	1548	1626
Lombard . .	Giovanni Battista Crespi . . . .	1557	1633
Bolognese .	Agostino Caracci . . . . .	1558	1601
Florentine .	Ludovico Cardi da Cigoli . . . .	1559	1613
Bolognese .	Annibale Caracci . . . . .	1560	1609

School.		Birth.	Death.
Florentine .	Francesco Vanni . . . . .	1563	1609
Roman .	Cesare D'Arpino . . . . .	1567	1640
Neapolitan .	Michael Angelo Amerighi da Caravaggio . . . . .	1569	1609
Bolognese .	Guido Reni . . . . .	1575	1642
Bolognese .	Lionello Spada . . . . .	1576	1622
Florentine .	Cristofano Allori . . . . .	1577	1621
Bolognese .	Alessandro Tiarini . . . . .	1577	1668
Florentine .	Matteo Rosselli . . . . .	1578	1650
Bolognese .	Francesco Albani . . . . .	1578	1660
Roman .	Bartolommeo Schedone . . . . .	1580	1615
Bolognese .	Domenico Zampieri (Domeni- chino) . . . . .	1581	1641
Roman .	Giovanni Lanfranco . . . . .	1581	1647
Neapolitan .	Ribera (Lo Spagnoletto) . . . . .	1588	1656
Florentine .	Domenico Feti. . . . .	1589	1624
Bolognese .	Giovanni da San Giovanni . . . . .	1590	1636
Venetian. .	Alessandro Varotari (Il Pado- vanino) . . . . .	1590	1650
Bolognese .	Francesco Barbieri (Guercino) . . . . .	1590	1666
Neapolitan .	Aniello Falcone . . . . .	1594	1665
Roman .	Pietro da Cortona . . . . .	1596	1669
Roman .	Andrea Sacchi . . . . .	1598	1661
Bolognese .	Guido Cagnacci . . . . .	1601	1681
Bolognese .	Giovanni Battista Salvi (Sasso- ferrato) . . . . .	1605	1685
Bolognese .	S. Cantarini . . . . .	1612	1648
Roman .	Pietro Francesco Mola . . . . .	1612	1668
Neapolitan .	Salvator Rosa . . . . .	1615	1673
Florentine .	Carlo Dolci . . . . .	1616	1686
Roman .	Carlo Maratta . . . . .	1625	1713
Neapolitan .	Luca Giordano (Fa Presto) . . . . .	1632	1705
Bolognese .	Elisabetta Sirani . . . . .	1638	1665
Venetian. .	Sebastiano Ricci . . . . .	1662	1734
Venetian. .	Giov. Battista Tiepolo . . . . .	1692	1769
Venetian. .	Antonio Canale (Canaletto) . . . . .	1697	1768
Venetian. .	Francesco Zuccherelli . . . . .	1702	1788
Venetian. .	Francesco Guardi . . . . .	1712	1793
Venetian. .	Bernardo Bellotto. . . . .	1720	1780

## THE RISE AND PROGRESS OF PAINTING IN FLANDERS.

st countries, as will be seen hereafter, the illuminating missals, and subsequently the e of painting miniatures, preceded the larger which was adapted to mural decoration. At a early date there was a school of artists in ure in Flanders, and a few wall paintings of irteenth and fourteenth centuries are still

*Illumina-  
tions.*

Some records of Flemish painters belonging last-named period have come down to our principally in the chronicles of the different or companies to which they belonged. No efore the end of the fifteenth century can be d as trustworthy: still, owing to the fact e best painters were appointed to official posts air respective patrons, some historical data een obtained. The first painter known to eld such a post was Jean van d'Asselt, who l the service of Count Louis de Male in 1365, ntinued in it until 1381. During this period said to have assisted in the decoration of a in Notre Dame de Courtrai which was ed by the Count as a mausoleum for himself s successors, and to have executed there some portraits of the Count's predecessors. In e appears to have received an order from the

*Fourteenth  
century.*

*Van  
d'Asselt.*

Cordeliers of Ghent for an altarpiece, which is the last-known date relating to him.

*Malwel.*

*Broeder-  
lam.*

Philip the Hardy, Duke of Burgundy and the next Count of Flanders, had two official painters attached to this court—viz., Jean Malwel, or Malouel, and Melchior Broederlam, or Broederlain. The former of these was employed from 1402–7 in the decoration of the Carthusian Monastery at Dijon; but more is known of the Fleming Broederlam, whose most important works (in which he was assisted by one Jacques de Baerse) are the shrine paintings now preserved in the Museum at Dijon. Most interesting are these examples in the history of Flemish art, since they exhibit the earliest efforts to produce a faithful representation of nature, and that minute attention to detail which eventually became a leading characteristic of this school.

*Hubert van  
Eyck.*

In the year 1366 was born at Maeseyck Hubert van Eyck, the first great name in the annals of Netherlandish art, who perhaps did more than any other master to advance the practice of painting in his native land. He not only introduced a hitherto unknown mode of painting in oil, and improved the existing colours, but in the treatment of his subjects he formed a style differing from that of his predecessors, because he was not content with repeating the old conventional characters, but aimed in his work to produce a close imitation of Nature. Hubert's greatest production is the celebrated 'Adoration of the Lamb,' a large altarpiece in the Vydt's Chapel of the Cathedral of St. Bavon at Ghent. With the exception of the original wings, formed by six beautiful tall panels, painted on each

*Fifteenth  
century.*

face, now in the Berlin Museum, Nos. 512-23, and the two outer compartments, which are in the Brussels Museum, No. 13, the whole of this grand work remains in its original situation. The missing portions, which, however, are very important—are replaced at Ghent by copies made by Michael Coxie. It was begun by Hubert in 1420, but upon his death in 1426 Jan van Eyck, his younger but not less distinguished brother, and also his best pupil, undertook to finish the work, and completed it in 1432. Certain it is that this was the finest production of the age both as regards composition and colouring; while the infinite delicacy of the finish and the careful rendering of every detail show the touch of a master in his art. Not only are the larger figures grandly and broadly painted, although remarkable for high finish, but the landscape also, which forms a large part of the work, is executed in the most admirable manner. A composition only inferior to this (but smaller in size) is the painting of the ‘Fount of Salvation,’ or rather ‘Triumph of Christianity,’ in the Madrid Gallery, No. 2188, the authorship of which has been disputed. Passavant and Lübke assign it to Hubert, while O. Mündler and Crowe and Cavalcaselle attribute it to Jan. It may be a difficult point to decide, for the Madrid picture bears a close resemblance to the ‘Adoration of the Lamb,’ in conception, technical treatment, and colour. The rendering of rich robes and sparkling jewels is similar and equally marvellous in both pictures.

Jan van Eyck (about 1386-1440-1), who was twenty years younger than Hubert, carried his

*Jan van  
Eyck.*



brother's style of work to still higher perfection. In such productions as the marvellously executed 'Madonna enthroned with saints' in the Museum at Bruges, No. 1, of which the head of the kneeling donator on the right is by far the finest portion; and the exquisite small triptych, a 'Madonna with saints,' at Dresden, No. 1713—the travelling shrine of Charles the Fifth—the varied genius and skill of the master are powerfully manifested. In the Hermitage at St. Petersburg also there is an extremely fine 'Annunciation,' No. 443. There is a small 'Madonna,' No. 2 in the Suermondt Collection at Berlin (on which some doubt as to authorship is thrown by Messrs. Crowe and Cavalcaselle); and the well-known and exquisite 'Madonna del Lucca' is in the Städel, Frankfort, No. 59. There are, a 'Madonna' in his best manner, No. 411, and a somewhat inferior replica (or copy?) of the Bruges picture, No. 412, in the Antwerp Museum; where also is a beautiful drawing by him, in the finest pencil line, of 'S. Barbara,' No. 410. An 'Adoration of the kings,' not equal to his best work, is ascribed to him in the Brussels Gallery, No. 14. One of his most important small works is in our National Gallery, containing portraits of Jean Arnolfini and of his wife Jeanne de Chenany, No. 186, a jewel of workmanship in point of finish and minute detail. Another example is the full-length of 'The Madonna and Chancellor Rollin' in the Louvre, No. 162. Other beautiful portraits and works of this order are extant: for instance, the portrait of his wife, finished in 1439, in the Museum at Bruges, No. 2; those of Jodocus Vydts, so called, and of Jan de Leeuw, Nos.

13, 42, Room II. 2nd floor in the Belvedere at Vienna; and a fine life-size 'Head of Christ,' No. 528 at Berlin. Portraits of a man with red head-dress and of a man in a green hood are Nos. 222, 290 in our National Gallery.

It is not surprising that the influence of the Van Eycks made itself felt throughout the Netherlands, and that many followed in their footsteps, some perhaps as careful imitators, others in the spirit of independence. Of the former some of the best are still known: among them should be mentioned Petrus Christus (records 1444-71), a native of Bruges. His best productions are a 'Madonna' in the Städel, Frankfort, No. 65; two panels, the 'Annunciation' and the 'Last Judgment,' Nos. 529A and B in the Berlin Museum; two wings of a triptych, a 'Crucifixion' and a 'Last Judgment,' marvellously full of figures, with high finish, No. 444 in the Hermitage, St. Petersburg; and a panel in four parts, No. 1291 in the Madrid Gallery.

*Petrus  
Christus.*

Three other but more independent masters of this time, although largely influenced by the Van Eycks, were Gerard van der Meire (records 1447-74), Hugo van der Goes, and Justus of Ghent. A large altarpiece by the first is in St. Bavon at Ghent, and a good work by him (C. and C.) is the 'Exhumation of St. Hubert,' No. 783, ascribed to Dierick Bouts in the catalogue of our National Gallery, while the 'Count of Hennegau with his patron saint,' No. 264, may also be considered as genuine. An altarpiece, Nos. 383-7, is in the Antwerp Museum. The authorship of the celebrated Grimani miniatures in the Library of the Ducal Palace, Venice, has been attributed to Van der

*Gerard van  
der Meire.*

*Hugo van  
der Goes.*

Meire, but it is probable that they are the work of Gerard Horembout, and other painters of later date.

Hugo van der Goes (died 1482) also executed several important works, but unfortunately only one can now be ascribed to him with certainty (C. and C.), although his name appears in several European galleries as in our National Gallery, where two are attributed to him. The work referred to is a large and important altarpiece in three compartments, now in the Collection belonging to the Hospital of S. M. Nuova at Florence. The centrepiece represents the 'Adoration of the shepherds,' the figures approaching life-size: these with the numerous details are all finely painted and highly finished. Not only have his works disappeared, but those also of Justus of Ghent, whose only existing known picture of merit is the 'Last Supper' in S. Agata at Urbino. Two panels are attributed to him at Antwerp, Nos. 223, 4.

*Justus of  
Ghent.*

*Rogier van  
der Weyden.*

We now return to a much greater master, Rogier van der Weyden (1400–64), born at Tournai, who became the head of a school almost as influential as that of the Van Eycks. The realism of his art was even more exact and uncompromising than theirs, and thus his subjects sometimes contain matter which is repulsive. He exceeded his predecessors in attention to minute detail, and applying this to the themes which he most affected—always sorrowful and painful, he closely delineated the outward signs of mental and bodily pain. Among his earliest known works is a triptych, a 'Pietà' in the centre, with the 'Nativity' and the 'Resurrection,' preserved in the Berlin Museum, No. 534A. In the same museum there is another beautiful triptych by him

containing scenes from the life of the Baptist, No. 534B, of which a smaller replica by the master is No. 62 in the Städel, Frankfort. One of his grandest works is a 'Last Judgment,' painted in nine panels for the Hospital at Beaune in Burgundy. In this century some interchange of ideas took place between the artists of Flanders and those of Italy. Antonello of Messina had visited the Netherlands about the middle of the century, whence he returned with the secret of oil medium to Venice. Rogier van der Weyden made a long tour in Italy, and came back, with his manner little if at all changed, to execute some of his finest works. Examples of these are, an exceedingly fine triptych, now No. 535 in the Berlin Museum; two in the 'Pinacothek' at Munich, 'S. Luke painting the Virgin,' No. 634, and a triptych, Nos. 627, 8, 9; a fine triptych in the Belvedere, Vienna, No. 81 Room I. 2nd floor, and another of larger size at Madrid, No. 2189, the centre a 'Crucifixion' with the 'Seven Sacraments,' on one wing the 'Expulsion from Eden,' No. 2190, and on the other the 'Last Judgment,' No. 2192. A beautiful small 'Madonna with saints,' No. 61, is in the Städel, Frankfort, and a small 'Entombment' is No. 795 in the Uffizi, Florence. A 'Deposition' ascribed to him in the Hague Museum, No. 226, is not improbably from the hand of the master, but does not rank with his finest works. Many inferior productions of his school are ascribed to him in various European galleries: one of the best of these is in our National Gallery, No. 664.

Hans Memling (1430?-95), a highly gifted pupil of Van der Weyden, surpassed his master in the

*Hans  
Memling.*

*Memling.*

extreme delicacy and finish of his work. Very few facts respecting him are known, but several examples of his work remain. His earliest picture known was painted in 1470, and is No. 640, Munich Pinacothek. That which gained him a greater reputation than any other is the celebrated altarpiece depicting the 'Marriage of S. Catharine,' now in the collection at the Hospital of S. John at Bruges, No. 1, and painted in 1479. Previous to this (1473) he executed the fine altarpiece of the 'Last Judgment' in the Cathedral of Dantzic, now much spoiled by restoration. But the Hospital at Bruges contains other fine works of this master, and notably one, No. 2, painted at a later period, the 'Shrine of S. Ursula,' perhaps the finest existing specimen of early Flemish art. Certainly, for composition and dramatic power as understood at this period, and for perfection of workmanship, it is unrivalled. The history occupies six compartments, besides two ends, and panels on the top, all finished with the same care. No. 3, a triptych, centre-piece the 'Adoration of the kings,' in which the distant landscape is exceedingly beautiful. No. 4, a diptych, the 'Madonna and donator.' No. 5, a 'Sibyl,' dated 1480, is less excellent. Of No. 6, a triptych, the finest part is the outside of the lateral panels. In the Academy at Bruges Nos. 4 to 8 constitute a fine and large triptych. In the Uffizi is a beautiful 'Madonna,' No. 703, and in the Doria Palace, Rome, is a small 'Deposition.' In the Munich Pinacothek No. 655 is an interesting example, the 'Seven Joys of the Virgin'; and in the Turin Gallery, No. 358, is the 'Seven Sorrows of the Virgin' — both are

remarkable for the number of incidents depicted and of figures introduced into a moderate-sized canvas, yet every detail is finished with elaboration and care. There is a large work by Memling, an altarpiece in the Cathedral of Lubeck, painted in 1491, which has not the attractive qualities of his smaller works: it was his last production of any importance. Our National Gallery possesses two examples of the master—No. 686, a ‘Madonna,’ somewhat injured by cleaning; and No. 747, the ‘Baptist and S. Lawrence’: two others with his name are works of his school. In the Louvre are two fine panels, Nos. 288, 9, a ‘S. John’ and a ‘Magdalen.’ At Brussels are two fine portraits of William Moreel and his wife, Nos. 21, 2; while at Frankfort is a portrait, No. 63. At Dresden is a small panel, a ‘S. Christopher and Infant Christ,’ No. 2417; and at Berlin is a small ‘Madonna,’ No. 528B.

Dierick Bouts, or Stuerboudt (painted 1450–75), is another painter of the Van Eyck school who, born at Haarlem, studied art in Flanders, as his pictures testify. The most important are a ‘Last Supper’ in S. Pierre at Louvain, and two pictures of a legendary subject, painted for the Town Hall there, but now in the Museum at Brussels, Nos. 30, 1. Two excellent examples are at Berlin, Nos. 533, 9; and another is No. 58A in the Städel, Frankfort. Several works in different European galleries catalogued as Memling’s were probably painted by Dierick Bouts.

After the death of Memling the purity of Netherlandish art declined, and the style became changed through intercourse with the schools of Italy. A few

*Dierick  
Bouts.*

*Gherardt  
David.*

still retained the influence of Weyden and Memling, of whom Gherardt David (record 1487–1528) may be mentioned. A triptych, the ‘Baptism of Christ,’ No. 5 in the Bruges Academy, painted in 1507, is believed to be by him. An authentic altarpiece of the year 1509 is preserved in the Rouen Museum, and another example is No. 578 at Berlin.

*Patinir.*

His pupil, Joachim de Patinir (painted 1515–24), executed several works characterised by minute detail and carefully painted landscape. Examples are to be found at Berlin, Nos. 608, 20; at Madrid, Nos. 15, 19, 23; and in our National Gallery, No. 717.

*Quintin  
Matsys.*

But towards the end of the fifteenth century appeared an artist of great power, Quintin Matsys, or Massys (1466–1559), who first gave to the Antwerp school an influential position. His greatest work, painted in 1508, in three compartments, the centre of which is a ‘Deposition,’ is in the Gallery at Antwerp, Nos. 245–6–7–8–9, and it gained for him an immense reputation. In a different style, being warmer in tone and fuller in colour, is a large composition of numerous figures, depicting the ‘Virgin in glory with saints below,’ No. 449 in the Hermitage, St. Petersburg. He executed also several genre pictures, exhibiting clever delineations of character. Of these there is a fine example, well known as the ‘Two misers,’ belonging to the Queen, at Windsor. Others of a similar character are to be seen in our National Gallery, No. 944: in the Louvre, No. 279; in the Palazzo Doria at Rome; and in the Dresden Gallery, No. 1721. There is also a portrait by him, No. 37 Room II. 2nd floor, in the Belvedere at Vienna.

*Sixteenth  
century.*

Jan Gossaert, or Mabuse (1470–1532), was a master of this time who seems to have followed the style of Matsys until he visited Italy, when, like many other Flemish artists, such as Bernard van Orley and Michael Coxie, he greatly changed his manner under southern influence. Mabuse's finest work, an 'Adoration of the kings,' is in the Castle Howard Collection. An important triptych, representing 'Christ in the house of Simon,' may be noted at Brussels, No. 15. A good example is in the Louvre, a 'Madonna,' No. 278; others are at Munich, in the Pinacothek, No. 99; and at Vienna, Nos. 9, 10 Room II. 2nd floor. Of B. van Orley (1470–1541), two important panels, the 'Desecration of the Temple by Antiochus Epiphanes' and a 'Descent of the Holy Ghost,' No. 59 Room II. 2nd floor, may be seen in the Belvedere at Vienna. At Brussels, among three works by him, a portrait of the Doctor Zelle, No. 27, and an altarpiece in five parts, illustrating the 'Trials and patience of Job,' No. 368, may be mentioned. An 'Adoration of the kings,' No. 464, in which he was aided by Joachim de Patinir, is in the Antwerp Gallery; and a fine 'Descent from the Cross' is No. 474 in the Hermitage, St. Petersburg.

M. Coxeyen, or Coxie (1499–1592), was a pupil of Orley. His chief work was an excellent copy of the Van Eyck altarpiece in S. Bavon, executed for Philip II. of Spain, of which the chief parts are now at Munich and Berlin, while the sidewings replace at S. Bavon the originals, which are in Berlin also (see p. 125).

Other masters of this period were Lambert Lombard, or Sustermann, Antonio Moro, Peter Pourbus,

*Jan  
Mabuse.*

*Bernard  
van Orley.*

*Michael  
Coxie.*



*Suster-  
mann.*

*Floris.*

*Antonio  
Moro.*

Frans Pourbus the elder and younger, and Paul Bril, who lived just before the time of Rubens. Of Sustermann little need be said, except that his style was formed in Italy. For examples of his work, No. 491 in the Hermitage, No. 20 at Brussels, two compositions, Nos. 649, 50, in the Lille Museum, and No. 266 in our National Gallery may be noted. His pupil Frans Floris was a painter of some talent, by whom there is in the Uffizi, Florence, an 'Adam and Eve,' No. 670, a similar work in the Belvedere, Vienna, Nos. 16, 17 Room III. 2nd floor, and a triptych at Brussels, No. 196.

Moro (1525–81) and the Pourbuses became famous as portrait-painters, and as such had benefited by their knowledge of Italian art. Some good portraits by Moro are at Madrid: No. 1484 is interesting as being that of Queen Mary married to Philip II. of Spain. Equally fine and interesting are two portraits of Sir Thomas Gresham and his wife, Nos. 480, 1 in the Hermitage. There is a good portrait of a dwarf of Charles V., No. 342 in the Louvre. A portrait by Moro is in our National Gallery, No. 184; one of Sir T. Gresham occurs in the National Portrait Gallery; two are at Dresden, Nos. 1085, 1085A; another at Munich, in the Pinacothek, No. 1293; and two in the Belvedere at Vienna, Nos. 8, 9 Room VII. 1st floor, besides his own portrait, No. 462 in the Uffizi. Moro resided several years in England, was appointed painter to Queen Mary, and became Sir Anthony More.

*Peter  
Pourbus.*

Peter Pourbus (1510–83) was the head of a family of painters, examples by whom are frequently met with. Among several by him at Vienna, Nos. 23, 4, 8

Room III. 2nd floor may be noted; while in the Academy at Bruges are two of his finest works, a 'Last Judgment' and a triptych of the 'Descent from the Cross,' Nos. 17, 18. Two canvases, containing three heads each, finely painted, are Nos. 487, 8 in the Hermitage. In the Louvre there is one picture, the 'Resurrection,' No. 391.

Peter's son, Frans Pourbus (1546–80), surpassed his father in portraiture: good illustrations may be seen at Vienna in Nos. 23, 19, 28 Room III. 2nd floor. There is also a portrait of Queen Elizabeth, No. 310 in the Trippenhuis at Amsterdam.

*Frans  
Pourbus  
the elder.*

Frans the younger (1570–1622), son of the preceding, painted portraits with equal success, and some large compositions also. Good examples are Nos. 268, 9 in the Museum at Brussels, No. 212 at the Hague, and Nos. 23, 4, 30 Room III. 2nd floor in the Belvedere, Vienna. Numerous illustrations are in the Louvre, of which four are portraits, No. 396 being the best. There also is his masterpiece, a 'Last Supper,' No. 392.

*Frans  
Pourbus  
the younger.*

The Brueghels were nearly contemporary with the last-named group. The works of Pieter Brueghel the elder (1530–69) are well known, but his son Jan Brueghel was more celebrated. There is a good specimen of the father at Hampton Court, a simple genre scene, although known as the 'Slaughter of the Innocents,' No. 748. In such works he always depicted the peasants and their life at his time; hence he was distinguished as "Peasant Brueghel." The best collection of his pictures, illustrating this remark, is to be found in the Belvedere, Vienna: see Nos. 1, 9, 11, 44 Room III. 2nd floor, among many

*The  
Brueghels.*

*Pieter  
Brueghel  
the elder.*

*Jan  
Brueghel.*

others. In the Munich Pinacothek are two similar works, Nos. 784 and 801; in the Brussels Museum is another, No. 2; and at Madrid is a remarkable picture of the 'Triumph of Death,' No. 1221. Jan Brueghel, known also as "Velvet Brueghel" (1568-1625), painted with extreme care and minuteness animals of all kinds and flowers in landscape, and was often associated with other painters in the same work. Examples may be seen in numerous galleries; as Nos. 58, 9 in the Louvre; an excellent one, No. 200, is in the Hague Museum; others in the Trippenhuys at Amsterdam, Nos. 66, 7, 70; and a third in the Brussels Museum, No. 129; also two in the Hermitage, Nos. 513, 14; while at Munich, Berlin, and Vienna there are several specimens, for which see catalogues at the end of the volume. In the Madrid Gallery no less than fifty-two large works, crowded with minute details, are attributed to this master, while upwards of thirty are ascribed to him at Dresden! His brother, the younger Pieter Brueghel (1564-1637), was an artist of less ability, and, from his fondness for depicting grotesque figures and demons, obtained the name of "Brueghel d'Enfer." An example of his style may be seen in the Brussels Museum, No. 3.

*Pieter  
Brueghel  
the younger.*

*M. de Vos.*

A contemporary of Pieter Brueghel the elder was Martin de Vos (1531-1603), who studied in Italy. Numerous examples of his crowded compositions are to be found in the Gallery at Antwerp, Nos. 71 to 103. Here also Nos. 104, 7 are good pictures by Cornelis de Vos, who lived fifty years later; a fine example is No. 832 at Berlin. At Brussels works by both are to be found—by Martin some portraits,

*C. de Vos.*

Nos. 341, 2; and by Cornelis an admirable portrait group, No. 453.

Paul Bril (1556–1626) was one of the early Flemish landscape-painters; he spent most of his life at Rome with his elder brother Matthew, and died there. One of his best works, ‘Tobias and the angel,’ is in the Gallery at Dresden, No. 784, where there are also two landscapes by Matthew, Nos. 777, 8. A fine specimen of Paul is at Munich, No. 805; another is No. 714, at Berlin. Several are in the Louvre, others in the Turin Gallery and in the Uffizi at Florence.

*Paul Bril.*

The commencement of the seventeenth century witnessed a development of art in the Flemish school, differing from any that had preceded it in the Netherlands and Brabant, through the genius of Peter Paul Rubens, who was born at Antwerp in 1577. His works rapidly attained an extraordinary celebrity, and his pupils and followers were numerous and enthusiastic. His fertility of conception was remarkable, and he produced large and important works with a facility hitherto unknown. They are characterised by boldness of design, powerful dramatic action, with great knowledge of the figure and a brilliancy of colouring peculiar to the master. At the same time it is impossible to overlook the fact that many well-known examples exhibit drawing which is flagrantly incorrect, colouring which is crude and unnatural, vulgarity of form, and even coarseness or bad taste in the subject. Much of this faultiness is doubtless due to the very large share which his pupils had in the production of the great works which bear the

*Seventeenth century.*

*Rubens.*

*Rubens.*

master's name. Furthermore, it should be remembered that some of these were painted to be seen at considerable distance from the eye, and not at the close range within which they are placed in museums. Abundant illustrations of the accuracy of these remarks may be seen in the large canvases which fill the Salle de Rubens in the Pinacothek at Munich, those particularly of the 'Last Judgment,' No. 258, 'Fallen angels,' No. 250, 'Massacre of the Innocents,' No. 269, and 'La Femme Apocalyptique,' No. 281. Here may be seen numerous nude figures, designed from repulsive models, and moreover badly drawn and crude in colour; while in an adjacent cabinet some small and slight studies, designs in fact for the larger works, from the hand of Rubens himself, are in most instances infinitely finer than the completed pictures. See Nos. 889, 908, 17, &c. Numerous examples of this class are found in the Hermitage, St. Petersburg, such as Nos. 557, 69, 70, 2, 3, 90, 3; besides which should be noted six fine sketches made in 1635 for triumphal arches to grace the entry of the Infante Ferdinand of Spain into Antwerp. Two small works of this order are at Berlin, of which No. 780 is worthy of note.

Rubens received his first instruction from Otho van Veen, or Otto Vænius, an Antwerp painter, but when twenty-three years of age he went to Italy, and remained there seven years, chiefly at Venice, closely studying the works of Paolo Veronese, whose style he emulated. On his return he executed an almost incredible number of large pictures, which testify to his having been a most rapid and powerful painter. First among his productions ranks the far-

amed 'Descent from the Cross,' now in Antwerp Cathedral, a truly magnificent composition, finely drawn and harmonious in colour. Rubens's other large work there, the 'Raising of the Cross,' which hangs as its pendant, is inferior, although the Christ is especially grand: the small painting of the 'Resurrection' is still less pleasing. The Gallery at Antwerp contains several examples of the master, three of which are among his best works: the great 'Crucifixion,' No. 313, realistic to a painful degree; the 'Adoration of the Magi,' No. 298, remarkable for its brilliant colouring; and the well-known 'Christ on the Cross,' No. 297. The 'Incredulity of St. Thomas,' No. 307, also there, is a less important painting. In the Church of S. Jacques there is a large 'Holy Family' over the high altar, into which Rubens has introduced the members of his family. The churches at Mechlin are also rich in altarpieces by Rubens. In that dedicated to S. John is a large 'Adoration of the Magi,' with two wings painted on both sides; and in Notre Dame is a similar altarpiece, of which the centre panel finely represents the 'Draught of fishes.' Large compositions of the same character by Rubens are so numerous in foreign galleries that only a few of the most important can be enumerated. The Belvedere at Vienna, among several, contains an 'Assumption of the Virgin,' 'S. Ambrose refusing the Emperor Theodosius entrance to the Church,' 'S. François Xavier working miracles,' and 'Ignatius Loyola casting out devils,' forming Nos. 2, 8, 3, 1 Room V.; and a large votive altarpiece of S. Ildephonse, No. 1 Room V. In the Liechtenstein Gallery,

*Rubens's  
sacred  
works.*

*Rubens.*

Vienna, there are several works and excellent portraits; but especially to be noted is a series of paintings decorating a large hall, Nos. 89 to 94, relating to the death of Decius. He is represented at Berlin by a fine composition, the 'Raising of Lazarus,' No. 783. In the Hermitage, St. Petersburg, may be noted a good 'Descent from the Cross,' No. 546; a 'Madonna with saints,' No. 541; and an 'Adoration of the kings,' No. 536, in which the Madonna is a portrait of Helena Fourment, among several others. Three very fine large works are at Madrid, an 'Adoration of the kings,' No. 1559, the 'Brazen Serpent,' No. 1558 (of which there is a small repetition in our National Gallery, No. 59), and a dashing 'S. George and the Dragon,' No. 1565. There is a good 'Flight of Lot,' No. 425 in the Louvre. Two large canvases are in the Lyons Museum, of which the 'Adoration of the Magi,' No. 83, is the finer. Two pictures are at Cassel, a 'Holy Family with saints,' No. 187, and a 'Flight into Egypt,' No. 176.

*Mythological works, &c.*

Besides those works of which the subjects have been chiefly taken from sacred history, Rubens executed numerous historical, mythological, and allegorical paintings. Our National Gallery contains two fair examples in the 'Rape of the Sabines,' No. 38, and the 'Judgment of Paris,' No. 194, of which latter there is a fine repetition at Madrid, No. 1590. In the Salon Carré of the Louvre is the large composition 'Tomyris and the head of Cyrus,' No. 433.

*Allegorical works.*

A number of fanciful compositions, demanded at that time by the taste of royalty, in a style which

associated portraiture with mythological characters, is well exemplified in the Louvre by twenty-one large canvases illustrating the history of Maria de' Medici, No. 434 to No. 454. These were designed by the master, and largely executed by his scholars. A good 'Venus and Vulcan' is No. 292 in the Brussels Museum. Two fine compositions, smaller and superior to the foregoing, are at Madrid—viz., the 'Garden of Love,' No. 1611 (repetitions of which occur at Dresden and Vienna), and the 'Peasants' dance,' No. 1612. Mythological subjects abound in the Dresden Museum, among which should be mentioned 'Diana and Nymphs,' No. 825. At Vienna, in the Belvedere, may be noted a 'Feast of Venus,' No. 7 Room V., and the 'Four Quarters of the Globe,' No. 10 Room IV.; in the Pitti at Florence the 'Horrors of war,' No. 86; and in the Hermitage at St. Petersburg fine figures of 'Abundance and the river Tigris,' besides several small works, such as Nos. 549, 552. Rather larger and particularly fine are a 'Group of children and fruit,' No. 779, and a 'Perseus and Andromeda,' No. 785, at Berlin. At Madrid fine works by Rubens are numerous: for example, 'Perseus and Andromeda,' No. 1584; 'Ceres and Pomona,' No. 1585; 'Ceres and Pan,' No. 1593, in which the fruit is by Snyders; and the 'Legend of Rodolf I. of Hapsburg,' No. 1566.

Rubens was scarcely less powerful as a portrait-painter. His first and second wives, Isabella Brandt and Helena Fourment, were very frequently painted by him. Of the first there is a good portrait at Munich, seated with Rubens himself, No. 256; another seated is No. 575 in the Hermitage; and

*Portraits.*



*Rubens.*

one is at the Hague, No. 213. Those of his second wife are to be found in almost every gallery of Europe—at Vienna, Munich, Paris; and at the Hague there is an especially pleasing likeness, No. 214; but the most magnificent one, life-size and full length, is No. 576 in the Hermitage. Other portraits are in the Louvre, of which most worthy of note are Nos. 450, 5, 6, 60. In the Pitti at Florence there is an admirable portrait group, comprising Rubens himself and the philosophers Lipsius and Grotius, No. 85. Our National Gallery possesses a well-known example in the 'Chapeau de Poil,' No. 852. A pair of excellent portraits should be noted at Brussels, Nos. 294, 5. Numerous and good examples of portraiture are to be seen in the Madrid Gallery, Nos. 1606, 9, 10; and two equestrian portraits, Nos. 1607, 8. Very fine portraits are to be found in the Hermitage: a full-length of Philip IV., No. 559, and three admirable portraits, Nos. 578, 80, 1, should be mentioned, among many others. Many striking examples are at Dresden, among which may be noted Nos. 845, 7, 9.

*Landscape and animals.*

Landscapes and animal pieces are often to be met with by this fertile master. At Vienna Nos. 13, 19 Room V., and No. 7 Room IV., and at Munich Nos. 916, 22, are all good examples. With these should be classed his 'Lions,' No. 592 in the Hermitage; and his 'Tigress and Lion,' No. 834 at Dresden. One of the best of these is at Madrid, No. 1583; and No. 1594 is a representation of 'Mercury and Argus,' in which the landscape is prominent. Two admirable landscapes may be seen in the Hermitage, Nos. 594, 5, the first with the

ng moon, the second with a rainbow. Others are s. 9, 14 in the Pitti. A grand view of the Escorial Jo. 836 at Dresden. A fine 'Autumn' landscape is our National Gallery, No. 66.

n representations of animals Rubens was surpassed by Frans Snyders (1579–1657), one of the st vigorous and talented portrayers that ever d of hunted animals. In the Hague Gallery re is a good example of a stag-hunt, No. 222, the dscape in which is by Rubens. At Brussels, . 314, and at Antwerp, No. 335, are fine works of yders, as are also Nos. 297, 305, 17 in the Munich meothek, and Nos. 270, 1 in the Trippenhuys at sterdam. At Madrid are several very fine works, ecially Nos. 1677, 84. In the Hermitage are re of his chief large canvases: among them should noted the 'Fruit-seller,' the 'Vegetable-seller,' the sh-dealer,' and the 'Game-shop,' each with figures life-size, Nos. 1312 to 1315. Others are in the ivre, at Berlin, at Dresden, rich in good specimens, and elsewhere, for which see catalogues.

an Fyt (1625–71) was another Flemish artist o excelled particularly in painting dead game, as l as flowers and fruit. Of the latter several fine cimens are extant; for example, No. 225 in the rin Gallery. Many excellent studies of the first- ned subjects are to be found in the Antwerp lery, Nos. 171, 2; in the Pinacothek at Munich, . 325, , 39, 41; and in the Madrid Gallery, . 1369, 70. Other examples are to be found the Louvre, at Vienna, and one in our National lery, No. 1003.

acob Jordaens (1593–1678) was one of Rubens's

*Frans  
Snyders.*

*Jan Fyt.*

*Jacob  
Jordaens.*

most distinguished scholars and followers: he was most successful in his reproductions of low life, and these were generally wanting in the nobler qualities of his master. A few of the larger and best of his works can alone be enumerated. Some of the finest of these are at Brussels, Nos. 216 to 221; No. 217, an allegory, being perhaps the chief. At Munich, in the Pinacothek, No. 324 is a good example. The Hermitage contains many works, among which Nos. 647, 51, 2, 3, his own portrait, may be mentioned. Numerous examples are at Dresden, of which No. 961 is one of the best. In the Louvre are several excellent works, Nos. 251 to 257. In the Trippenhuys at Amsterdam, No. 202; in the Antwerp Museum, Nos. 215 to 222; in the Belvedere at Vienna, No. 27 Room VI. 1st floor; in the Madrid Gallery, Nos. 1404, 5, 7, 10; and in the Cassel Gallery, No. 266.

*Van Dyck.*

*Sacred  
subjects.*

By far the greatest of Rubens's pupils was the renowned Anton van Dyck (1599–1641), one of the first masters of portraiture that ever lived, although his productions were not confined to this branch of art alone. One of his finest compositions is the large 'Crucifixion' in the Cathedral of Mechlin, and a small picture of the same subject is in the Church of S. Jacques at Antwerp. Two altarpieces are at Vienna, Nos. 2, 8 Room III. 1st floor; and another is the 'Incredulity of S. Thomas,' No. 607 in the Hermitage, St. Petersburg. A favourite subject with the master is the 'Dead Christ': one of these is in the Berlin Museum, No. 778, where there is also a 'Christ crowned with thorns,' No. 770; while at Antwerp, Nos. 403, 4, and at Munich, Nos. 203, 12, are similar examples. Representations of the Holy Family by

Van Dyck are to be found in many galleries: as, for instance, that fine work in the Louvre, No. 137; one at Vienna, No. 33 Room III. 1st floor; the admirable one known as the 'Vierge aux Perdreaux,' No. 603 in the Hermitage, of which there is almost a replica in the Pitti; in the Turin collection, No. 384; and in the Accademia di S. Luca at Rome, No. 13. Still it is in portraiture that he has rarely been equalled, for the delineation of character, ease of pose, charm of expression and pictorial quality, and it is here that we learn to appreciate the great talents of this master.

Examples are to be seen in almost every European gallery, for Van Dyck was held in great esteem by the aristocracy of Italy, England, and Spain. At these three courts he passed his life, occupied in painting the portraits of some of the best-known men of the time. Several are preserved of Charles I. and of his family, which may first be mentioned. The King is represented in a grand portrait in the Louvre, No. 142; at Hampton Court, No. 85; at Dresden, No. 985, No. 986 being Queen Henrietta Maria; in the Hermitage, St. Petersburg, No. 609, with its pendant, the Queen, No. 610; and in the Pitti at Florence, together with his Queen, Henrietta Maria, No. 150. Perhaps the most charming of Van Dyck's productions is a group of the three children of Charles I., No. 338 in the Turin Gallery, a masterpiece of composition, colour, and technical power, which alone is worth a journey to Turin to see. A similar group, but less pleasing, is at Dresden, No. 987; another, very beautiful, No. 790, is at Berlin; a small study in the Louvre, No. 143; a portrait of William of Orange as a boy, No. 611, and a girl and

*Portraits.*

*Charles I.*

*Children.*

*Van Dyck.*

*Equestrian  
and others.*

boy of the Wharton family, No. 618—both in the Hermitage; and the portraits of two children are at Amsterdam in the Trippenhuys, No. 102. There are two noble equestrian portraits by Van Dyck which must be remembered: one at Turin of Prince Thomas of Savoy, No. 363; and the other in the Tribune of the Uffizi at Florence of Charles V., No. 1128. Equally fine portraits—some full-length and others smaller—are those of Prince Thomas of Carignan and of the Infanta Isabella of Spain, Nos. 782, 88, among many admirable examples in the Berlin Museum; of Cardinal Bentivoglio, No. 82 in the Pitti; of Jean Monfort, No. 1115 in the Uffizi; of Charles Malery, No. 209, and several others, at Munich; and of Alexandre de la Faille, No. 192 at Brussels. A large number of fine examples are in the Hermitage, mostly English portraits, such as those of Earl Danby and Sir Thomas Wharton, Nos. 615, 17; Archbishop Laud, No. 612 (a replica of the picture at Lambeth Palace); Inigo Jones, No. 626; and many others, which will be found in the catalogue. In the Liechtenstein Gallery, Vienna, are several others, of which Nos. 115, 18 are the best. The Madrid Gallery contains several fine portraits: especially remarkable are Nos. 1320, 2, 7, 8, 9, 30 (the well-known double portrait of A. van Dyck and the Count of Bristol), and No. 1331. Among many in the Cassel Gallery also Nos. 291, 3, 7 should be noticed; also some splendid portraits in the Palazzo Brignoli at Genoa. In the Louvre are many excellent specimens, Nos. 145 to 155, among which Nos. 148 to 150 are particularly fine; so also at the Hague are Nos. 203-6, and at Antwerp No. 405; two or three are in

our National Gallery—No. 52, the so-called ‘Head of Gevartius,’ being particularly fine. Two admirable examples are in the National Gallery, Edinburgh, Nos. 318, 19. Besides all these there is the magnificent collection of portraits in the possession of the Queen at Windsor Castle.

Justus Sustermans (1597–1681), the friend of Van Dyck, succeeded best, like him, in portraiture. He studied and painted much in Italy. The Pitti possesses an admirably painted ‘Infant Prince,’ No. 190; other examples are in the Lucca Gallery, Nos. 6, 7, 8, and elsewhere.

Gaspard de Crayer must be named here, although born in 1582, some years before Van Dyck. He was a contemporary of Rubens, and an admirable portrait-painter in his own style, which possessed the drier manner of the German school, and strongly contrasted with that of the great colourist. Later in life he painted some important sacred subjects, examples of which are to be seen in the Museum of Brussels, Nos. 167, 9, 413 being the best among many. There is a ‘Madonna and saints,’ No. 314 at Munich; and another is in the Louvre, No. 102, where also is an equestrian portrait, No. 103.

Philippe de Champaigne (1602–74) was a Fleming by birth and early education, but afterwards studied and resided chiefly in France. Examples of his works, which were partly religious compositions, but chiefly portraits, may be seen as follows. Of the first class, some of the most important are, in the Museum of Lyons, the ‘Finding of the relics of S. Gervais,’ No. 105; the ‘Moses and the Law,’ No. 664 in the Hermitage; an ‘Adam and Eve weeping over

*J. Sustermans.*

*Gaspard d. Crayer.*

*P. de Champaigne.*

Abel,' No. 2 Room I. 1st floor in the Belvedere Vienna; and the 'Christ in the house of Simon,' No. 76 in the Louvre. Several portraits are also to be found here, among which Nos. 83, 8, 94 are the best. The master is nowhere better seen than at Brussels: of his works there may be mentioned a series from the legend of S. Benedict, Nos. 142-146, and two fine single figures of saints, Nos. 140, 1.

It can scarcely be said that a Flemish school of distinct character existed after the era of Rubens and his immediate followers. The names of a few who may be held to merit, at all events to some extent, the appellation of "Flemish," may follow here.

In portraiture may be noted Marc Gerard, Gonzales Cocques, Jacques van Oost, the elder and younger.

Painters of historical or mythological subjects may be noted: Erasmus Quellinus, Theodore van Thulden, Abraham van Diepenbeck—all three pupils of Rubens; Pieter Snayers; Theodor Rombouts; J. G. de Lairese; and Van der Meulen, the historical painter of Louis XIV., whose works are in the Louvre.

Architecture: Pieter Neefs, the elder, whose church interiors are admirable; and the younger; Hendrik van Balen.

Landscape: Roelandt Savery, Jacques d'Arthois, J. F. Millet (Francisque), Cornelis Huysmans.

Still-life: Adrian v. Utrecht, Alexander Adriaenssen, the younger, Jan van Essen, Daniel Seghers, Clara Peeters.

Illustrative works by all these will be found noted in the numerous catalogues at the end of this volume.

## A TABLE

OF THE DATES OF THE PRINCIPAL PAINTERS OF THE FLEMISH SCHOOL.

School.		Birth.	Death.
	Jean van der Asselt, record 1364 . . . . .	—	—
	Melchior Broederlam, or Broe- derlain, records 1382–1401	—	—
	Jean Malwel, or Melouel, first record 1392. . . . .	—	1415
Bruges . .	Hubert van Eyck . . . . .	1366	1426
Bruges . .	Jan van Eyck, about . . . . .	1386	1440–1
Tournai . .	Rogier van der Weyden . . . . .	1400	1464
Bruges . .	Hans Memling . . . . .	1430 ?	1495
Bruges . .	Petrus Christus, records 1444–71 . . . . .	—	—
Louvain . .	Dierick Bouts, or Stuerboudt, first record 1450. . . . .	—	1475
Ghent . .	Gerard van der Meire, records 1447–74 . . . . .	—	—
Ghent . .	Hugo van der Goes . . . . .	—	1482
Ghent . .	Justus of Ghent . . . . .	1468	—
Bruges . .	Gherardt David, first record 1487. . . . .	—	1523
Bruges . .	Joachim de Patinir, painted 1515–24 . . . . .	—	—
Antwerp . .	Quintin Matsys . . . . .	1466	1529
Antwerp . .	Jan Gossaert Mabuse. . . . .	1470	1532
Brussels . .	Bernard van Orley . . . . .	1470	1541
Mechlin . .	Michiel Coxcyen, or Coxie . . . . .	1499	1592
Liège . .	Lambert Lombard, or Suster- mann . . . . .	1506	1566
Antwerp . .	Peter Pourbus. . . . .	1510	1583
Antwerp . .	Frans Floris . . . . .	1520	1570
Utrecht . .	Antonio Mor, or Moro . . . . .	1525	1581
Brussels . .	Pieter Brueghel, elder . . . . .	1530	1569
Antwerp . .	Martin de Vos . . . . .	1531	1603
Antwerp . .	Frans Pourbus, elder. . . . .	1540	1580
Antwerp . .	Paul Bril . . . . .	1556	1626



School.		Birth.	Death.
Antwerp . .	Otho van Veen, or Vænius . .	1558	1629
Bruges . .	Marc Gerard . . . . .	1561	1635
Brussels . .	Pieter Brueghel, younger . .	1564	1637
Brussels . .	Jan Brueghel, "Velvet" . .	1568	1625
Antwerp . .	Frans Pourbus, younger . .	1570	1622
Antwerp . .	Pieter Neefs, elder, about . .	1570	1651
	Roelandt Savery . . . . .	1576	1639
Antwerp . .	Peter Paul Rubens . . . . .	1577	1640
Antwerp . .	Frans Snijders . . . . .	1579	1657
*Antwerp . .	David Teniers, elder . . . . .	1582	1649
Antwerp . .	Gaspard de Crayer . . . . .	1582	1669
Antwerp . .	Cornelis de Vos . . . . .	1585 ?	1661 .
Antwerp . .	Daniel Seghers . . . . .	1590	1661
Antwerp . .	Pieter Snayers . . . . .	1593	1670 ?
Antwerp . .	Jacob Jordaens . . . . .	1593	1678
Antwerp . .	Theodor Rombouts . . . . .	1597	1637
Antwerp . .	Justus Sustermans . . . . .	1597	1681
Antwerp . .	Anton van Dyck . . . . .	1599	1641
Antwerp . .	Adrian v. Utrecht . . . . .	1599	1652
Bruges . .	Jacques van Oost, elder . .	1600	1671
Antwerp . .	Pieter Neefs, younger . . . .	1600	1675
Brussels . .	Philippe de Champaigne . .	1602	1674
	Jan van Essen . . . . .	1607	1662
Antwerp . .	Abraham v. Diepenbeck . .	1607	1675
Antwerp . .	Theodore van Thulden . . . .	1607	1676
Antwerp . .	Erasmus Quellinus . . . . .	1607	1678
Antwerp . .	David Teniers, younger . . . .	1610	1694
Brussels . .	Jacques d'Arthois . . . . .	1613	1684
Antwerp . .	Gonzales Cocques . . . . .	1614	1684
Antwerp . .	Jan Fyt . . . . .	1625	1671
Antwerp . .	Abraham Teniers . . . . .	1629	1671
Brussels . .	Anton F. van der Meulen . .	1634	1690
Bruges . .	Jacques van Oost, younger . .	1639	1713
Liège . .	J. G. de Lairese . . . . .	1640	1711
Antwerp . .	J. F. Millet (Francisque). . .	1642	1680
Antwerp . .	Cornelis Huysmans . . . . .	1648	1727
	A. Adriaenssen, younger . . .	—	1685
	Clara Peeters, 17th century . .	—	—

\* The three Teniers, although Flemish by birth, were so closely allied in style to the Dutch school, that their history and works will be considered under that heading.

THE RISE AND PROGRESS OF PAINTING IN  
HOLLAND.

It is impossible to speak with certainty of the origin of painting in Holland. That a very early school did exist is not doubtful: traces of ancient mural decorations are extant, and furthermore there is reason to believe that, among the numerous pictures known to have been destroyed by zealous fanatics certain works of the fourteenth and fifteenth centuries were altogether lost, and with them the names of their authors. The earliest of whom trustworthy records remain are Albert van Ouwater and his pupil Gerhard or Geerrit van Haarlem, both born at Haarlem, and probably painting about the middle of the fifteenth century. The Belvedere at Vienna has two panels representing a 'Dead Christ and mourners' and 'Scenes from the legend of the body of John the Baptist,' Nos. 58, 60 Room II. 2nd floor, ascribed to the latter; and there is also a triptych at Munich so named, Nos. 84, 5, 6; but it must be admitted that no works of either are now extant which can be regarded with certainty as authentic. The influence of the Van Eycks gave a great impulse to the practice of pictorial art in Holland towards the end of the fifteenth century; and at Leiden are to be found the earliest examples of the Dutch school. These are the works of Cornelis Engelbertsz (1468–1533), two of which are preserved in the Stedelijk

*Fifteenth  
century.**Geerrit van  
Haarlem.**Engel-  
bertsz.*

Museum there, Nos. 9, 10. The former is an altarpiece in three compartments, the centre, a 'Crucifixion,' in excellent preservation, is a large and crowded composition, suggesting the style of Rogier van der Weyden, with much warmth of colour and minute finish of rich costume, doubtless learned from the Van Eycks. The wings depict the 'Sacrifice of Isaac' and the 'Brazen Serpent.' Beneath the centre is a small and quaint predella. No. 10 is a 'Deposition,' similarly treated; the centre compartment is flanked by some admirably painted Gothic tracery containing six small and highly finished scenes from the Passion in a brownish grisaille. Other subjects occupy the wings, which have figures in grisaille on their exterior. A small panel, No. 714, is attributed to him in our National Gallery.

*L. van  
Leiden.*

Lucas van Leiden (1494–1533), the next great name in this school, is known almost exclusively as an engraver. Nevertheless he executed some admirable work as a painter, examples of which are very rare. The chief is the 'Last Judgment' at Leiden, No. 17 in the Stedelijk Museum, hanging between the two pictures just described. It is a large and important altarpiece in three compartments. The colours light and bright, with little shadow; outlines firm and distinct; the nude figures, which abound throughout, well drawn and highly finished; positions, some easy, some affected. The subject occupies the three compartments. On the outer surfaces of these are two admirable figures, about three feet high, of S. Peter and S. Paul, drawn and painted in a broad and masterly style. There is a

good example in the Städel, Frankfort, No. 70A, a 'Christ on the Cross'; and a 'Madonna' is ascribed to him at Munich, No. 743.

Another painter of this time was Jan Schoorl of Utrecht (1495–1562), who spent much of his time in Italy, and was the master of Antonio Moro the Fleming. Two panels in our National Gallery, Nos. 720, 1, are attributed to him. Two admirable portraits are Nos. 478, 9 in the Hermitage; two others are Nos. 66, 7 Room II. 2nd floor in the Belvedere at Vienna. His pupil, Martin Heemskerck, is represented in the Hermitage by a fine 'Crucifixion,' No. 490.

About this epoch the painting of devotional subjects gradually ceased, while portraiture, especially in connection with the ancient guilds of Holland, and in the form of scenes from domestic life, chiefly occupied the Dutch painters of the end of the sixteenth century and subsequently. But before considering these, an artist of considerable merit must be briefly noticed, Cornelis Cornelisz, or Van Haarlem (1562–1638), who painted the nude figure with grace and apparently under the influence of Italian art. Two good examples are in the Hermitage, St. Petersburg—No. 505, a 'Baptism,' and No. 06, a subject from the Decameron: one of his best is a 'Bathsheba,' No. 734 at Berlin; two large pictures are Nos. 19 and 19 bis at the Hague.

Of the great school of portrait-painters in Holland, Michiel van Mierevelt (1567–1641) and his pupil Paul Moreelse (1571–1638) were among the earliest. Examples of Mierevelt may be seen in the Trippenhuis, Amsterdam. No. 244 is remarkable, among

*Sixteenth century.*

*Jan Schoorl.*

*Heemskerck.*

*Cornelis v. Haarlem.*

*Dutch portraiture.*

*Mierevelt.*

*Moreelse.**Ravestejn.*

others. Several portraits are at the Hague, Nos. 76-84. Four fine portraits may be found in the Hermitage, Nos. 740-743; and one of the Earl of Southampton should be noted in our National Portrait Gallery. An example of Moreelse, among others at Amsterdam, is the 'Little Princess,' No. 267; others are at the Hague. Two good portraits are Nos. 744, 5 in the Hermitage; one is at Dresden, No. 2424. Jan van Ravestejn (1572-1657), a somewhat obscure artist of the Hague, deserves to be better known than he appears to be, for he executed some important portraits. The best of these are to be seen in the Stadhuis at the Hague, Nos. 18, 22, 31, and in the Hague Museum, which has recently acquired several fine examples. Works by him in other galleries are rare. That of Munich contains two portraits, Nos. 182, 4; and that of Brussels two, Nos. 275, 6. The Suermondt Collection at Berlin has a male portrait, unnumbered; and one is ascribed to him at Dresden, No. 1106.

*Seventeenth century.**Frans Hals.*

Frans Hals (1584-1666) came next. His work can be seen and studied best at Haarlem, his native place, where in the Stadhuis are no less than eight very large examples of his vigorous and masterly style—most of them containing eleven or twelve figures. The painting of some of these is slight, although at the same time so marvellously effective that they should be described rather as magnificent sketches. On the other hand, some of his work is highly finished; as, for example, the beautiful picture of a girl, one among four single figures, to be seen at the Hof van Berestyn also at Haarlem. Three admirable paintings by Hals are in the

Trippenhuis at Amsterdam, Nos. 134, 5, 6, of which the first named, a portrait of himself and his wife full-length, is a brilliant specimen; besides others in the Six and Van der Hoop Collections, and a large work in the Stadhuis there. Quite different from these is a small portrait of a cavalier sitting, painted in a careful yet masterly manner, No. 416 in the Brussels Museum. At Cassel are several examples, Nos. 222 to 228; at Dresden four, Nos. 938 to 940 and No. 2368, portraits; in the Hermitage, St. Petersburg, are five, Nos. 770-774: and at Berlin five, of which Nos. 800, 1 should be noticed. The Suermondt Collection there is rich in his works, of which Nos. 17, 18, 21 are the best. A fine full-length portrait is No. 150 in the Liechtenstein Gallery, Vienna. The Städel, Frankfort, possesses a fine female portrait, No. 160, among others. In the La Caze Collection at the Louvre are two portraits, Nos. 65, 6; in the Louvre one, No. 190: in our National Gallery, the portrait of a woman, No. 1021; and at Hampton Court two; not easily seen, a small bold sketch of a man, No. 676; and the head of a boy laughing, No. 682, one of his favourite subjects.

Contemporary with Frans Hals were two masters of portraiture, Daniel Mytens of the Hague (about 1590-1656) and Thomas de Keyser, often called Theodore (about 1595-1660). Mytens was better known in England as a portrait-painter than in his own country. He worked here for some time in his capacity of court painter to Charles I., and was eventually superseded by Van Dyck. Among several examples of his work at Hampton Court,

*Mytens.*

*Thomas de  
Keyser.*

the portrait of James, Marquis of Hamilton, No. 44, may be noted. Mytens had a grandson of the same name, called the younger, by whom there are portraits at Amsterdam and elsewhere. Thomas de Keyser executed some excellent small groups and single portraits. At the Hague, Nos. 61, 2, and in the Trippenhuis at Amsterdam, No. 207, are good examples of both kinds. Our National Gallery possesses a fair specimen, a 'Merchant and his clerk,' No. 212. Two fine life-size portraits with others are in the Suermondt Collection, Berlin; at Darmstadt Nos. 356, 7, and at Brussels Nos. 424, 5, are good portraits.

*Civic  
portraiture.*

Several painters of civic portraiture flourished at this period in Holland. As they display little originality in technical treatment, it suffices to name the following: Jan de Bray (died 1697), many of whose large portrait groups are to be seen in the Townhall, Haarlem, which also contains several examples of Jan Verspronck (died 1662). C. W. Eversdyck, who painted in the same century, may be studied in the Rotterdam Museum.

Following these in order of date are Rembrandt, Ferdinand Bol, Bartholomaus van der Helst, and Govert Flinck.

*Rembrandt.*

Rembrandt van Ryn of Leiden (1607-69), the great master of the Dutch school, differs from all others, and is pre-eminent by his wonderful and diverse talents. The first characteristic of his style is his mode of distributing the light and shade of the composition. A strong light illuminates the central object, whether a figure or group, while all the rest is bathed in deep warm shadow, relieved

only by faint secondary radiations from the centre light. This system constitutes essentially his style, and it pervades equally the large paintings, his portraits, his small highly finished pictures, and his finished works, which are numerous and well known.

The earliest work of Rembrandt was minutely finished, yet it exhibited the same breath and chiaro-scuro as that of his later period, which was marked by more free and masterly handling. A remarkable example of the former is the 'Simeon in the Temple,' No. 114 in the Hague Museum, a canvas of small size, painted when he was twenty-four years of age. Similar examples are the 'Woman taken in adultery,' No. 45 in our National Gallery; and the 'Angel Raphael leaving Tobias,' No. 404, the 'Pilgrims of Emmaus,' No. 407, a 'Philosopher in meditation,' No. 408, and a 'Cottage interior,' No. 410, all in the Louvre. Belonging to this group should be noted the 'Parable of the labourers,' No. 798, among others by him in the Hermitage; also, though quite different in subject, the 'Rape of Proserpine,' a remarkable work, No. 823 at Berlin. A very beautiful work is a 'Descent from the Cross,' No. 849 in the Pinacothek at Munich, forming part of a series here of six scenes from the life of Christ. Another work on a larger scale with numerous figures, but intermediate in size between these and the next class, is the 'Descent from the Cross,' No. 800 in the Hermitage, St. Petersburg, in which the body of Christ is beautifully illuminated by a torch, screened by a cap from the spectator. At Dresden two Old Testament subjects of large size are to be seen, Nos. 1217, 20. At St. Petersburg, in the Hermitage,

*Small  
works.*



*Rembrandt.*

which possesses the best and largest collection of Rembrandt's works in Europe, there is a 'Sacrifice of Isaac,' one of the finest of this class, No. 792; also the 'Abraham entertaining angels,' No. 791, the 'Return of the Prodigal,' No. 797, both of the highest rank. There are also two less admirable, the 'Coat of many colours,' No. 793, and the 'Denial of Peter,' No. 799. At the Berlin Museum 'Moses breaking the Tables of the Law,' No. 811, a 'Samson and his father-in-law,' No. 802, and in the Cassel Museum 'Jacob blessing Ephraim and Manasseh,' No. 367, must be noted. So also should the frequently repeated 'Bathsheba,' No. 116 in the Hague, and again in the Steengracht Collection there. In the Hermitage is a 'Holy Family,' No. 796, consisting of an admirably painted Dutch interior with peasants, and an infant in a cradle in the foreground. All these sacred subjects abound in anachronisms of dress and local incident, and faithfully reproduce Dutch type and character, but adherence to archæological truth was not at this period regarded as any part of a painter's duty.

*Large works.*

Of the large works painted in Rembrandt's more matured but still early style, one of the very finest, dated 1632, is the famous 'Lesson in anatomy,' No. 115 at the Hague—a picture in which the light seems almost to proceed from the canvas itself; and so admirable is the management of it, and so perfect is the composition, that for these qualities alone it deserves a careful study. The celebrated so-called 'Ronde de nuit,' which is really a daylight subject, No. 348 in the Trippenhuys at Amsterdam, was painted in a larger manner in 1642. There also, No. 349, is the splendid group of the 'Syndics,'

Painted in 1661 in the same manner: it is difficult to conceive a more perfectly painted group of portraiture. A masterly production in the Van der Hoop Museum, Amsterdam, No. 95, known as the 'Betrothed Jewess,' is believed to be his last work.

Rembrandt attempted a life-size 'Danae,' and produced a grand composition, rich in colour and in magnificent accessories; but the figure is, as might be expected, short and without grace, coarsely conceived and executed: it is No. 802 in the Hermitage.

His single portraits are very numerous, almost always life-size. There are many of himself at various periods of his life: for example, two are in our National Gallery, Nos. 221, 672; and, among other excellent heads, there are several in the long gallery of the Louvre, Nos. 412, 13, 14, 15, and others. An admirable one is in the Hague Museum, No. 118. Another, painted in 1637, is No. 811 in the Hermitage.

*Portraits.*

Rembrandt's very grand half-lengths of the Burgomaster Six and his mother are still in the Six Collection, Amsterdam. A fine composition in his best manner is the portrait of himself, with his wife, at Dresden, No. 1225.

In the gallery at Cassel are no less than twelve excellent specimens, of which Nos. 347, 56, his first wife when young, 358, 9, are very fine, and there is a noble full-length portrait, No. 364.

Equally good are the portraits of Govert Flinck and of his wife, Nos. 323, 9 in the Pinacothek, Munich; several excellent examples are at Vienna, the best that of his mother, No. 39 Room I. 1st floor; and

*Rembrandt.*

there is a fine work at Madrid, a representation of his wife as Queen Artemisia, No. 1544. Many portraits are in the Dresden Gallery; most admirable is that of his wife holding a pink in her hand, No. 1219: others will be found in the catalogue. In the Dulwich Gallery the portrait of his servant-maid, No. 206, and the so-called portrait of Philip Wouwerman, No. 282, are admirable. Our National Gallery possesses the well-known and marvellous portrait of an old lady in a white cap and ruff, No. 775; besides other examples, Nos. 190, 237, 243, 850.

*Small portraits.*

Rembrandt occasionally, but very rarely, painted small heads in a more finished manner: a beautiful example of a man in a velvet cap on a panel less than a foot square is in the little Museum at Innspruck; another similar in size is in the Turin Gallery, No. 382; and a third at Dulwich, No. 189. His finest small portraits are in the Hermitage; that of his mother, No. 807, is a perfect gem for finish and colour, and no less perfect is that of his wife, fastening an earring, No. 817. Two of the same size are attributed to the master in the Antwerp Gallery, Nos. 294, 5, but are much inferior, as also is one in the Louvre, No. 418.

*Landscapes.*

Rembrandt painted a few landscapes in a broad style, with dark effects, of which the following may be observed: Nos. 368, 72 at Cassel, No. 688 at Brunswick, No. 1232 at Dresden, a specimen of small merit, No. 830, in the Hermitage, a 'Jacob's Dream,' No. 179 at Dulwich, and in our National Gallery, No. 72.

*Eeckhout.*

The pupil who most nearly approached Rembrandt in feeling and general effect was Gerbrandt van den Eeckhout, or Eeckhout (1621-74). His works are

frequently met with in public galleries, but only a few can be enumerated. Single examples are to be seen at the Hague, No. 36; at Amsterdam, in the Trippenhuis, No. 106, in the Van der Hoop Museum, No. 36; at Dresden, No. 1397; at Vienna, No. 49 Room II. 1st floor; in the Louvre, No. 158; at Munich there are two specimens, Nos. 204, 871; and in the Hermitage four, Nos. 753, 837, 8, 40. At Berlin are three pictures by him, Nos. 804, 20, 9. In the Darmstadt Gallery there are two good portraits, Nos. 386, 7.

Two good specimens of Bol (1611-81) are the portraits of Admiral de Ruyter and of himself, Nos. 42, 4 in the Trippenhuis at Amsterdam; but his masterpiece is a large painting, 'The four Regents,' in a room of the Stadhuis there. There are some good specimens in the Brussels Museum, Nos. 119, 20, 1, 2. In the Louvre are four portraits, of which No. 41, 'A mathematician,' is fine. In our National Gallery is a portrait, No. 679. But his best work is to be seen in the Hermitage, St. Petersburg, where, among others, are no less than eight portraits of unusual excellence, Nos. 845, 850 to 854, and 848, 9. At Berlin No. 809 is a very fine female portrait. At Dresden are three compositions from sacred history, Nos. 1266, 7, 8.

Van der Helst (1613-70) is best seen in his fine picture in the Trippenhuis at Amsterdam of the 'Banquet of the Civic Guard,' No. 141; where also are, the important group of the 'Arquebusiers,' No. 142, and many portraits by him. A similar group in the Stadhuis is inferior, while the family groups of portraits, life-size, Nos. 777, 8, 9 in the Hermitage,

*F. Bol.*

*Van der Helst.*

are in his best manner. Two good single portraits, Nos. 205, 6, are at Brussels. In the Louvre is a beautiful specimen of finished work, 'The Arquebusiers,' No. 197—a small study for the well-known large painting mentioned above—and some portraits. Our National Gallery contains one portrait of a lady by him, No. 140.

*Flinck.*

Govert Flinck (1615–60) painted both portraits and historical works, and was a worthy pupil of Rembrandt, whose manner he successfully adopted. A large but not unpleasing example of portraiture is the 'Feast of the Civic Guard,' No. 111 in the Trippenhuys at Amsterdam; where there is also one of his historical subjects, 'Isaac blessing Jacob,' No. 110. Another somewhat similar is at Munich, No. 213; and good portraits may be seen in the Brussels Museum, No. 414, and in the Dresden Gallery, No. 1314. The Louvre contains two examples, Nos. 171, 2. An interesting one of William of Orange as a boy, with Jacob Cats, is No. 842 in the Hermitage.

*Still-life.*

The painting of still-life has also been one of the most favourite occupations of the Dutch painter. In no other school has it been so much studied or accomplished so successfully. Its presence is not only always to be recognised in all his genre subjects, but it forms the chief motive of an immense number of works, and the exclusive subject of many. To the latter class belong the productions of the famous flower-painters, among whom may be named, in order of time, the De Heems, Willem Kalf, Abraham Mignon, Rachel Ruysch, and Van Huysum as the most distinguished. Jan David de Heem (1600–74) may be seen at the Hague, where there is a fine

*The Flower-painters.*

*De Heem.*

specimen in the Gallery, No. 38. In the Trippenhuis at Amsterdam are two good works, Nos. 139, 40; in the Madrid Gallery No. 1391 is a fine example; others are at Berlin and Vienna; in the Hermitage are Nos. 1353, 5, 75; in the Louvre are two, Nos. 192, 3; and in the Brussels Museum there is one, No. 203, and also a fine work by Cornelis de Heem, the brother, No. 418. Their cousin Jan de Heem painted the same subjects. Kalf (1630–93) executed some superb studies of still-life which are seldom met with. Among the best are, at Amsterdam No. 203; in the Louvre, No. 259; at Munich, No. 1384; in the Hermitage, No. 1369; and at Dresden, No. 1454. Mignon (1639–79) is to be seen in the Trippenhuis at Amsterdam, Nos. 257, 9, and in the Van der Hoop Museum, No. 77. Several specimens are at Turin, where there is a very fine collection of the works of Dutch flower- and fruit-painters. Some of his choicest works are at Dresden, Nos. 1492, 3, 6, 7, 1505; and two are in the Hermitage, Nos. 1358, 9. Rachel Ruysch (1664–1750) has a lovely work, exquisite in finish, broad in effect, and tender in colour, in the Hague Museum, No. 120. Another is at Amsterdam, No. 344. Examples are to be found at Munich, Dresden, Vienna, Berlin, Turin, and several other galleries. By Jan van Huysum (1682–1749) there is a good example at Antwerp, No. 427. In the Trippenhuis at Amsterdam, No. 191, and in the Van der Hoop Museum, No. 57, are two admirable specimens. Two similar pieces are in the Hermitage, Nos. 1378, 9. There are several in the Louvre, Nos. 231 to 240; and two in our National Gallery, Nos. 796, 1001.

*Kalf.**Mignon.**R. Ruysch.**Van  
Huysum.*

*Painters of  
game and  
poultry.*

*Honde-  
coeter.*

*Jan  
Weenix.*

Besides these flower- and fruit-painters, there were in Holland equally talented painters of live or dead game; such, for instance, were Melchior Hondecoeter (1636-95) and Jan Weenix (1621-60). The former was most successful in representations of domestic poultry and birds. Our National Gallery contains a good specimen, No. 202; excellent also are Nos. 49, 50 at the Hague, Nos. 420, 1 at Brussels, and No. 1480, 1 at Dresden. But Hondecoeter's finest work is in the Trippenhuis at Amsterdam, well known as the 'Floating feather,' No. 178. Nos. 171, 4, 7 there are all good examples. So are Nos. 1339, 40, 1 in the Hermitage. Jan Weenix (not to be confused with his father, Jan Battista Weenix, by whom there are works at Antwerp, in the Louvre, and at Dresden) was a most vigorous and truthful painter of dead game. He is well seen at Munich, particularly in Nos. 217, 320, 332, 340, all splendidly executed. In his very best manner are Nos. 1347, 8, 9, particularly the last named, in the Hermitage. In our National Gallery No. 238 is an excellent example. At the Hague there is a noble study of a dead swan, No. 173. In the Trippenhuis at Amsterdam, Nos. 447, 8, 9, and in the Galleries of Brussels, the Louvre, and Dresden there are several works by this master.

*Peasant  
life.*

The most characteristic form of Dutch art, however, is that depicting, in a spirit of absolute realism without any compromise, scenes from the peasant life of the country. The subjects usually chosen are interiors of wayside inns, filled with figures mostly coarse and vulgar, who are drinking, smoking, playing cards, or amusing themselves with practical

jokes. Sometimes it is a fête-day or fair, and the subject is transferred to the open air; itinerant quacks, tap-boys, and dancing villagers, always rude and ungainly, occupy the scene.

Adrian Brouwer of Haarlem (1608–41) and Adrian van Ostade (1610–85), both pupils of Frans Hals, were among the earliest representatives of this form of art, which the two Teniers pursued with equal success. The latter must be classified, by their style, with the Dutch school; besides, although in a certain sense they should be regarded as Flemings, the school of Flanders is generally regarded as gradually merging after this time in that of Holland.

Good examples of Adrian Brouwer are to be found in the Hague Gallery, No. 102; in the Amsterdam Gallery, Nos. 64, 5; and in the Uffizi at Florence, Nos. 955, 9. Two such are in the Hermitage, St. Petersburg, Nos. 987, 41. Several others are at Munich and Dresden. One is No. 44 in the La Caze Collection at the Louvre. Of Adrian van Ostade two examples are in the Hague Museum, Nos. 106, 7. At Amsterdam there are three good works in the Van der Hoop Museum, another in the Six Collection, and one in the Trippenhuis, a 'Baker blowing his horn,' No. 291. There is a good example in the Antwerp Museum, No. 466; one in the Brussels Museum, No. 259; and several others at Munich and Dresden. The Hermitage contains many, of which should be noted Nos. 945 to 954. In the Louvre are several, of which Nos. 369, 70, 1 are excellent. One, No. 846, in our National Gallery is a good specimen. In the Brussels Museum there are also two works worthy of note by Isaac van Ostade, the brother,

*Adrian  
Brouwer.*

*A. van  
Ostade.*

*I. van  
Ostade.*



*D. Teniers,  
the elder.*

*D. Teniers,  
the younger.*

Nos. 260 and 433 ; and another good example by him occurs in the Trippenhuis at Amsterdam, No. 292. An important one is No. 962 in the Hermitage. In the Louvre are four works, Nos. 376-9 ; and three in our National Gallery, No. 963 being a good example.

David Teniers, the elder (1582-1649), may be seen in the Hague Gallery, at Dresden, in the Belvedere at Vienna, and in the Hermitage, St. Petersburg: see catalogues at the end of this volume. Our National Gallery possesses three works by the elder Teniers, Nos. 949, 50, 1. The works of the younger and greater Teniers (1610-94) may be found in the Trippenhuis at Amsterdam, where are four fine examples, Nos. 390, 1, 2, 3 ; and in the Hague Gallery, Nos. 223, 4. In the gallery of the Steengracht family in the same town there is one of his most celebrated works, the ' Acts of Mercy.' In the Van der Hoop Museum at Amsterdam Nos. 116, 17 are good specimens ; as are also Nos. 449, 50 in the Museum at Brussels. Our National Gallery contains excellent examples—namely, Nos. 242, 805, 862, remarkable for the finely painted still-life ; No. 817, a favourite outdoor subject ; and four charming small pieces, Nos. 857-860. Numerous similar works are at Munich, No. 229 in particular may be noted. At Dresden examples abound, among which Nos. 915, 19, 23, 8, 34 may be regarded as good and characteristic. The Hermitage, St. Petersburg, has the richest collection of these works in Europe. Here is his famous ' Feast of the archers and halberdiers at Antwerp,' No. 672, supposed to be his masterpiece: after this may be named the ' Kitchen of his château,' No. 699 ; the ' Guard-room,' No. 673, in which the

armour and accoutrements are by Kessel; the 'Kermess,' twice, Nos. 674, 5; a fine 'Bridal feast,' No. 677; the 'Card-players,' No. 688; a 'House and farmyard,' No. 700, unusually warm in tone; and a rare subject, viz., a 'Sea-piece and ships,' No. 710, with fully thirty other works. A few good examples are at Berlin. At Vienna should be noted the 'Tir au perroquet,' No. 51 Room VI. 1st floor, a large and important composition; for others, see catalogue. The Louvre contains several important examples, among them especially Nos. 512, 13, 14, 18. A very fine work, the 'Deliverance of S. Peter,' No. 117, is in the Lyons Museum; and an equally good example is in the Musée Fabre at Montpellier, No. 480; while at Madrid, among many inferior works, Nos. 1721, 4, 32, 44, and 54 are really fine.

After these Jan Steen (1626-79) pursued the same style of art, which in his hands was marked by an unusual power of delineating character, in scenes of humour or of excitement, with some extravagances no doubt of feature and gesture. Added to this he possessed remarkable ability as a painter. It must, however, be admitted that no genius or quality of workmanship can excuse the vulgarity and coarseness displayed in some examples. With him also as with others the interiors of kitchens and small shops were depicted for the display of utensils, vegetables, game, poultry, fish, &c., introduced in any quantity for the purpose. These works are to be found in almost every gallery, and it is scarcely necessary to do more than name a few of the best as examples. Those most worthy of notice at the Hague are Nos. 138, 9: the former an example of

*Jan Steen.*

*Steen.*

his family groups so often repeated; the second, known as 'La vie humaine,' or as the 'Oyster feast,' is one of his finest productions. Among many in the Trippenhuys at Amsterdam are especially to be noted Nos. 376, 8, 9. Some examples are in the Van der Hoop Museum and the Six Collection there. Both at Antwerp and Brussels there are some of Steen's works, while in our National Gallery No. 856 is a good example, and in the Louvre there is another, No. 500. In the Uffizi at Florence there is a fine work, No. 977; others are at Munich, Nos. 842, 855; and at Dresden, Nos. 1463, 4. One of his finest productions is in the Cassel Gallery, the 'Bean-feast,' No. 576. In the Hermitage Nos. 897, 8 may be noted, and among others an important but curious work, the 'Esther and Ahasuerus,' No. 895.

It is to be observed that of all these masters a few fine examples only have been given in illustration, for it is to be borne in mind that the names of all of them have been applied in European galleries to numerous works which have no pretension to the honour claimed for them.

*Honthorst.*

Gerhard van Honthorst (1592–1660) was one of the first Dutch masters to depict genre subjects, but, unlike the group of painters just considered, almost always on a scale of life-size. He is chiefly remarkable, however, for choosing subjects illuminated by artificial light. Examples are two compositions at Berlin, Nos. 807, 24; another at Dresden, No. 1122; a portrait of William II. of Orange is No. 51 in the Gallery at the Hague; and 'Christ before the High Priest,' No. 746 in the Hermitage, also No. 752, and several portraits.

Another species of genre, peculiar to the Dutch school, is that which adopted as its favourite subject the interiors of well-furnished houses, tenanted by women in satin, silks, and furs, with cavaliers in the full dress of the time : thus a music lesson, or a doctor's visit, or a traveller's call and the offer of refreshment, &c., formed occasions for the most highly finished studies of drapery, furniture, glass, and other objects, with effects of light and shade according to the taste of the painter.

*Luxurious interiors.*

Gerhard Terburg was one of the earliest as he was one of the most successful of this school. Gerhard Dow and Gabriel Metsu followed, each in his own manner, who again were succeeded by Nicholas Maas, Cornelis Bega, Frans van Mieris, and others. Godfried Schalken painted the same subjects under effects of candlelight.

By Terburg (1608–81) there are numerous fine works : such are the 'Guitar lesson,' No. 864, and the celebrated 'Treaty of Münster,' No. 896, both in our National Gallery. A beautiful example is at Amsterdam, known as the 'Conseil paternel,' No. 396. Two somewhat similar are at Berlin, No. 791, and Dresden, No. 1242. Another fine example is in the Hague Gallery called 'The despatch,' No. 144 ; where is also a small full-length portrait of himself, No. 145. The Trippenhuys contains two excellent portraits of himself and of his wife, Nos. 394, 5 ; while other works are in the Six Collection. There are some charming specimens in the Louvre, Nos. 526, 7, 8 ; at Munich, Nos. 243, 1062 ; and in the Uffizi at Florence, No. 958. In the Lyons Gallery is a fine work by him, No. 115 ; in the Musée Fabre

*Terburg.*

*Terburg.*

at Montpellier is another, No. 482; and again in the Cassel Gallery, Nos. 384, 5. The Hermitage, St. Petersburg, which is particularly rich in fine examples of the Dutch school, contains several of this master. The 'Guitar lesson,' No. 874, stands at the head of the list, followed by Nos. 872, 3, 5, and others. The Suermondt Collection at Berlin possesses five good examples, Nos. 71-75. Two excellent full-lengths, small, are Nos. 562, 3 in the Liechtenstein Gallery at Vienna.

*G. Dow.*

Gerhard Dow's (1613-75) small highly finished works are very numerous. One example is in the Uffizi, No. 786; another is in the Van der Hoop Museum at Amsterdam, No. 30; while three well-known works are in the Trippenhuys, Nos. 86, 7, 9. But his finest production is perhaps that at the Hague, No. 28. Several capital examples are in the Louvre—especially good are Nos. 121, 3; excellent specimens also are Nos. 125 to 129; while in the Musée Fabre at Montpellier there is a good specimen, No. 131. A larger painting in the same style is at Munich, No. 876. Many works of high quality are in the Hermitage: among them a very fine one, No. 903, and Nos. 904-7. Others are at Berlin. In our National Gallery are three, Nos. 192, 825, 968; and at Dulwich two, Nos. 85 and 106.

*Pieter de Hooghe.*

One man about this time was pre-eminent in a similar line, but with a higher aim than that of executing faithful representations of textile fabrics by patient labour. Pieter de Hooghe, of whom it is only known that he worked between 1628 and 1671, painted interiors and courtyards with effects of light and shade of the most subtle kind, and

produced successful results in colour and composition, attained in an equal degree by no other Dutch artist, Jan van der Meer of Delft excepted. Examples of De Hooghe's work should never be passed without careful examination by the student. Our National Gallery, to begin with, possesses three of the finest of his productions, Nos. 794, 834, 5. In the Louvre are also two charming works, Nos. 223, 4. At Amsterdam, in the Trippenhuys, is a fine example known as the 'Buttery Hatch,' No. 185. In the Van der Hoop Museum Nos. 49, 50, 1, 2, 3 must be noted: the two last named are especially admirable, and a fair specimen is in the Six Collection. In the Pinacothek at Munich there is one example, No. 1122; and the German Museum, Nürnberg, possesses an excellent work. Three interesting pictures, but not equal to his finest, are in the Hermitage, Nos. 860, 1, 2. But the greatest work perhaps of this master is an interior, of larger size than usual, superbly lighted by warm sunlight, without a number, in the Berlin Museum.

Not less admirable are the few existing works by that gifted master Jan van der Meer, or Vermeer, of Delft (1632-95), regarding whose history little is known, although there is no doubt that pictures by him were greatly esteemed by his Dutch contemporaries. Van der Meer's works are very scarce, but deserve the closest attention. In vigour, truth, and colour he excelled Pieter de Hooghe, while in style of composition and in chiaro-oscuro there is much resemblance between them. First at the Hague there is a 'View of Delft,' No. 72, taken from outside the town, with its red-brick buildings reflected

*Van der  
Meer of  
Delft.*

*Van der Meer.*

in the canal. In the Six Collection, Amsterdam, there are two splendid works by him. One is an open-air scene in Delft with marvellous strength and purity of colour, broken nevertheless by a variety of tints. The other is an interior with a woman pouring out milk, most simply yet most forcibly presented. In the Van der Hoop Museum there is a less powerful but charming work, No. 129. Two are in the Dresden Gallery, Nos. 1432, 3; the former of these, painted when he was twenty-four years of age, is extremely interesting, as being the only known work in which the figures are life-size. The Queen possesses a very fine interior, a 'Woman playing on a harpsichord,' recently shown at one of the Exhibitions of Old Masters at Burlington House. A remarkable composition of 'Dead game,' highly finished and admirable in colour, No. 1338 in the Hermitage, is attributed to this painter by Dr. Waagen. In the Suermondt Collection, recently acquired by the Berlin Museum, are three very interesting examples: a 'Boy blowing bubbles in a courtyard,' No. 68; a 'Cottage with trees and figures,' No. 69; and a 'Girl dressing before a glass,' No. 70. The Brunswick Gallery possesses an interior with three figures, known as the 'Coquette,' No. 611, a painting of the very highest quality, and marvellous for tender gradations of tone. The Louvre has just acquired a small but beautiful work, at present without a number: it is a 'Girl making lace,' and is near the farther end of the long gallery on the left.

*Metsu.*

Gabriel Metsu (1615–after 1667), one of the most attractive painters of this class, executed many

highly finished works, generally small. Our National Gallery contains two good specimens, the 'Music lesson,' No. 839, and the 'Duet,' No. 888. In the Louvre are several good works: the best is a 'Cavalier receiving a young lady,' No. 293; and the small gallery at Montpellier contains two, Nos. 327, 8. At Brussels, in the Museum, No. 239; at Amsterdam, in the Trippenhuys, Nos. 239, 40; and in the Hague Gallery, No. 74 should be noted. Other excellent examples are Nos. 68, 9 in the Van der Hoop Museum at Amsterdam, Nos. 1305 to 1311 inclusive at Dresden, and No. 9 in the Green Cabinet at Vienna. One fine work by Metsu is in the Cassel Gallery, No. 448. None are finer than the three in the Hermitage, Nos. 878, 80, 1. The rarity of a life-size portrait by this painter makes it necessary to mention No. 77 in the Suermondt Collection at Berlin.

Nicholas Maas (1632-93) of Dordrecht was a pupil of Rembrandt, whose influence is frequently indicated by the strong effects of chiaro-oscuro which mark the genre subjects treated by him. In our National Gallery the 'Cradle,' No. 153, the 'Dutch housewife,' No. 159, and the 'Idle servant,' No. 207, illustrate his style well. Elsewhere some of the more important works of Maas are in the Brussels Museum, No. 232; in the Louvre, No. 276; in the La Caze Collection at the Louvre, No. 78; and in the Munich Pinacothek, two portraits, Nos. 190, 1. The Steengracht Collection at the Hague possesses one. In the Trippenhuys at Amsterdam there are two, Nos. 235, 6, and in the Six Collection the same, while in the Van der Hoop Museum No. 66 is a

*N. Maas.*



good example. There are two in the Hermitage, of which the finer is No. 857. At Berlin he is represented by a life-size figure, the 'Philosopher,' No. 819.

*C. Bega.*

A few only of the chief followers of these masters can be mentioned. Cornelis Bega of Haarlem (1620-64) executed some excellent works somewhat in the style of Gerhard Dow, but remarkable for low tones of colour. Such, for example, are No. 24 in the Trippenhuis, Amsterdam; No. 7 in the Van der Hoop Museum; Nos. 886, 969, 986 in the Uffizi at Florence; and No. 13 in the Louvre. Two admirable interiors are Nos. 970, 1 in the Hermitage. Three good examples are at Berlin, and two in the Städel, Frankfort, Nos. 227, 8. Next in chronological order

*Van Mieris.*

is Frans van Mieris of Leiden (1635-81), the elder, so called to distinguish him from a grandson, also named Frans. The elder Frans painted some excellent interiors with figures very much in the manner of his master, G. Dow, and was followed by his son Willem van Mieris, who painted with less skill in the father's style. In the hands of the younger Frans the manner was repeated, but more feebly. Hence pictures of very different quality with the name of Mieris attached are numerous in most European galleries, especially in the Dutch, Louvre, Munich, Berlin, Dresden, St. Petersburg, and Uffizi Galleries; for which see catalogues at the end of the volume. Gaspar Netscher (1639-84), born at Heidelberg, painted in a smooth and highly finished style, and executed some excellent small portraits: Nos. 282, 3 in the Trippenhuis, Amsterdam, are good examples of his work. Two interiors, Nos.

*Netscher.*

358, 9, are in the Louvre; three fine portraits are in the Hermitage, Nos. 882, 4; other good works are at Dresden, of which the best are Nos. 1527, 30–32; and, among others in our National Gallery, the best is No. 843, 'Boys blowing bubbles.' Pieter van Slingeland and Cornelis Dusart were worthy followers respectively of Dow and Ostade. Good examples of both are in the Trippenhuis at Amsterdam and at Dresden, but a very fine work by Dusart is in the Six Collection at Amsterdam. Slingeland is represented in the Louvre by No. 486, a 'Dutch family.' The works of that clever portrayer of candlelight, Godfried Schalken (1643–1706), are often met with; perhaps that in the Hague Gallery, No. 128, is one of the best. Another of his finest is No. 923 in the Hermitage. Good examples are Nos. 1565, 6 at Dresden. In the Louvre he is represented, among others, by a 'Holy family,' No. 478, and a candlelight subject, No. 480. In our National Gallery the best are Nos. 997, 9. His well-known portrait of William III. of Orange, by candlelight, is No. 424 in the Darmstadt Gallery. The last of these masters of genre was Adrian van der Werff (1651–1722), whose small works are characterised by an extreme smoothness which has the effect of painting on china. Pictures of a higher quality, however, larger than those just referred to, are in the Hermitage and at Munich; such are Nos. 984, 6, 7, besides others, in the first-named gallery; while in the second an entire cabinet is devoted to the master. Others are at Amsterdam, the Hague, Dresden, and several are in the Louvre.

*Van Slingeland and Dusart.*

*Schalken.*

*Van der Werff.*

Having noticed the chief Dutch masters of por-

*Landscape-  
painters.*

*Cuyp.*

traiture, still-life, genre, and historical painting, we have yet to consider another important group—namely, the landscape-painters. One of the earliest and best of those who studied landscape for its own sake, and not merely as an accessory, was Albert Cuyp of Dordrecht (1605–91), whose power of reproducing certain charming atmospheric effects is remarkable. Our National Gallery contains excellent works, Nos. 53, 960: so also does the Dulwich Gallery, where Nos. 163, 9, 239 may be noted. There is one in the Trippenhuis, No. 77; in the Van der Hoop Museum one, No. 29; and in the Six Collection there are two beautiful works by him, one a moonlight scene—all at Amsterdam. An admirable landscape with cows, No. 104, is in the Louvre. Sometimes Cuyp depicted poultry, cattle, &c.; as in the Museum at Brussels, No. 180, in the Trippenhuis, No. 80, at Rotterdam, among others, Nos. 41, 2, 8, 5, in the Lyons Museum, No. 212, and in the Munich Pinacothek, No. 1035. Sometimes he introduced figures and horses into his open-air scenes; as in Nos. 105, 6 in the Louvre, No. 21 at the Hague, and No. 2355 at Dresden. In the Hermitage there are good small examples of cows and horses, Nos. 1101, 4, 5, 7; a ‘Sea-piece with boats,’ No. 1102; and a ‘Moonlight at sea,’ No. 1106. Cuyp painted some excellent portraits also. One is in our National Gallery, No. 797. Others are in the Louvre, Nos. 107, 8.

*Both.*

Jan and Andries Both (about 1610–56), who generally worked together, were also very successful in rendering the warmth and glow of summer sunlight in their Italian landscapes. In the Trippenhuis No. 49 is the best example; in the Van der

Top Museum No. 20 is one of their finest works; while at the Hague there are two, Nos. 17, 18. Good examples are in the Louvre, particularly No. 1; in our National Gallery, at Dulwich, Munich, and Dresden; and to be noticed as fine works are No. 26 in the Antwerp Museum, Nos. 50, 1 in the Lippenhuis, and No. 124 in the Brussels Museum.

In most of these the landscape is by Jan, and the figures are by Andries. While the Boths chose their subjects from Italy, Jan van Goyen (1596–1656) painted many charming views of his native canals, generally of a tender grey tone with misty atmosphere. Such are Nos. 121, 2 in the Amsterdam Gallery, No. 173A at Frankfort, and No. 1378 in the Munich Gallery. Other works are to be seen in the Louvre, at Berlin, in the Hermitage, and at Dresden. Three Dutch landscape-painters, who were intimately connected in their works, may be considered at the same time. These are Jan Wynants and his two pupils, Philip Wouwerman and Adrian van de Velde. Wynants (about 1600–77) chiefly executed small and carefully finished landscapes. Among others at Munich Nos. 309, 319, 1118 are the best; and in the Hermitage Nos. 1112–16. An excellent small work is in the Amsterdam Museum, No. 476, and similar examples are Nos. 350, 1, 2 in the Brussels Museum, while No. 455 there is in a larger style. Three fine specimens are in the Louvre, Nos. 579, 80, 1—in the first two the figures are by Adrian van de Velde; and a good one is No. 198 at Frankfort. In our National Gallery are two excellent small landscapes, Nos. 971, 2; and at Dulwich Nos. 11, 12.

*Van Goyen.*

*Wynants.*

*Wouwer-  
man.*

Philip Wouwerman (1619–68) was a clever painter of groups of horsemen, and his subjects were generally chosen for the purpose of introducing them. Accordingly battles and hunting-pieces were favourite productions. His landscape was often admirable, and was sometimes not merely subservient to the figures, but formed the motive of the work. The pictures are generally of small size and highly finished, but a far greater number than he could possibly have painted are catalogued under his name in European galleries. Many of these must have been the work either of his two brothers, Pieter and Jan Wouwerman, or of some more obscure followers, who copied the originals with or without slight alteration to supply the demand for such works. For instance, at Dresden sixty pictures are given to Philip, at Munich seventeen, and in the Hermitage no less than fifty, and so on in most other galleries. It is impossible to notice all the best examples of Wouwerman's work, but a few may be mentioned. First, in the Trippenhuys at Amsterdam, Nos. 462, 5, 6, 8, 70 are excellent: so also is a large one in the Six Collection. Some good pictures are at the Hague, Nos. 184, 5, 6, 8; in the Louvre, Nos. 565, 7, 70; and in our National Gallery, Nos. 878, 80, 976. Among several at Munich the 'Stag-hunt,' No. 208, must be noted. In the Hermitage, St. Petersburg, the finest are Nos. 995, 8, 1006, 21, 7, 34, although many others might be noticed, for which see catalogues at the end. At Dresden, among several, Nos. 1368, 75 are the best.

*Adrian van  
de Velde.*

Adrian van de Velde (1639–72) executed many excellent works, both in landscape and figures. In

the Trippenhuis at Amsterdam are two fine examples, Nos. 427, 8, admirably painted. In the Hague Museum No. 165 may be noted; one of the most perfect small works of the master is in the Six Collection at Amsterdam; and in the Van der Hoop Museum may be seen an excellent work, No. 121. Other good examples are in our National Gallery, at Dulwich, in the Louvre, in the Suermondt, Berlin, in the Hermitage, and at Dresden.

Two landscape-painters of this time, whose works are always highly finished, though too often wanting in interest, were Nicholas Berchem and his pupil Karel du Jardin. They both visited Italy and painted chiefly small Italian landscapes, introducing figures and cattle. Several good examples of Berchem (1624–83) are in the Amsterdam Trippenhuis; especially so is No. 31. Remarkably fine works are in the Hermitage, and in great number; for example, Nos. 1070–84 inclusive. Numerous works are at Dresden, and in the Louvre, for which see catalogues. By Karel du Jardin (1630–78) there is a large work, No. 195 at Amsterdam, much inferior to some smaller specimens, such as Nos. 193, 6, 8. Both masters are well represented at the Hague, in the Louvre, in our National Gallery, in the Dulwich Gallery, and indeed in most others.

*Berchem.*

*K. du  
Jardin.*

In striking contrast to these somewhat conventional painters is the young and vigorous Paul Potter (1625–54), whose admirable studies of animals gained for him a place among the best Dutch masters of this period. Everybody knows the famous ‘Young bull’ of life-size in the Hague Gallery, No. 111; but his smaller works, such as No. 113 there,

*Paul  
Potter.*

*P. Potter.*

for instance, are, we think, far more deserving of admiration. In the Trippenhuys at Amsterdam are some excellent examples of the master's power in landscape, Nos. 305, 6, 7, 8; and in the Van der Hoop Museum two small works, Nos. 90, 1. In quite another style is a large equestrian portrait by him of Professor Tulp in the Six Collection. The Louvre contains four good works, Nos. 399 and 400, and two without numbers; the Munich Gallery one excellent specimen, No. 1103; and our National Gallery two, Nos. 849 and 1009. At St. Petersburg are many works, of which should be noted a 'Landscape and animals,' No. 1051, perhaps his finest work, although not large; another 'Landscape,' No. 1056; a noble 'Dog and kennel,' No. 1055; a small 'Bull,' No. 1057; and a remarkable picture in several compartments and highly finished, the 'History of a hunter and his dogs,' No. 1059: the hunter is successful at first, but is at last taken by the animals, tried before the elephant and lion, condemned, and executed by the bear, while the dogs are hanged. In the Suermondt Collection at Berlin is a picture of marvellous finish, unnumbered, of a wood with hunters.

*Ruysdael.*  
*Hobbema.*

During the middle and end of the seventeenth century two most important landscape-painters flourished in Holland—namely, Jacob Ruysdael of Haarlem (1625–81) and his pupil Meindert Hobbema (1638–1709). These were more truly masters of landscape proper than any of the painters already mentioned. Ruysdael sought scenes of more stirring character than the flats of Holland afforded, and found in Norway the waterfalls and rocks which

form so many of his subjects. Hobbema's forest scenes are remarkable, equally with those of his master, for patient labour and careful rendering of the foliage and other details. Ruysdael's works are usually colder and more sombre in tone than those of Hobbema, whose somewhat greater warmth of colour gives additional charm to his landscape: which is, moreover, less conventional, and studied from nature under more varied aspects. Many of their best works are now in private collections, but a sufficient number of admirable examples are to be found in public galleries to illustrate their styles. In our National Gallery there are fine specimens of both, especially a 'Landscape in showery weather,' No. 685, and the admirable 'Avenue Middelharnis,' No. 830, by Hobbema; and by Ruysdael two, Nos. 827 and 854. The Brussels Gallery possesses a very important landscape, No. 296, by Ruysdael, in which the figures are by Adrian van de Velde, and also a fine work of Hobbema, No. 419. In the Trippenhuys at Amsterdam there is a choice specimen, the 'Watermill,' No. 159, by Hobbema; and by Ruysdael Nos. 337, 8 are characteristic, but Nos. 339, 41 are beautiful small works. Landscapes by both masters are to be seen in the Van der Hoop and Six Collections. The Belvedere at Vienna contains good works also—by Hobbema No. 57 Room II. 1st floor; and by Ruysdael Nos. 6, 29, 36 in the same room. At Dresden, among many by Ruysdael, No. 1436, known as the 'Hunt,' No. 1437, known as the 'Jews' Cemetery,' and No. 1443, known as the 'Monastery,' are excellent examples. A number of Ruysdael's finest works are in the Hermitage: among them may be



mentioned Nos. 1136, 9, 43, 8. As exceptional examples of very small work and high finish, rarely met with, are two in the Suermondt Collection, Berlin—No. 86, a distant town with minute details in the foreground; and No. 89, a landscape. At Munich again we find works by both painters—a landscape with a charming distance by Hobbema, No. 1036; and numerous works by Ruysdael, of which Nos. 1038, 45 are the best. The Louvre possesses several works by Ruysdael, Nos. 470, 2, 3, and one by Hobbema, No. 205.

*De Koning.*

Philip de Koning (1619–89) of Amsterdam was an excellent painter of distant and extensive landscape. He is well represented at Amsterdam in the Trippenhuis by two works, Nos. 210, 11; and in our National Gallery by good examples, Nos. 836, 974.

*Van der Neer.*

This brief notice of Dutch landscape-painters cannot be closed without a mention of such men as Artus van der Neer of Gorcum, the painter *par excellence* of moonlight scenes: see Van der Hoop Museum, Amsterdam Museum, the Hermitage, where there are no less than nine fine examples, Berlin Museum, Brussels Museum, and our National Gallery.

*Van der Heyden.*

Lastly must be named Jan van der Heyden, also of Gorcum, the faithful portrayer of Dutch streets with their red-brick houses bordering on the canals—see the Louvre, National Gallery, the Hague, Amsterdam, and the Hermitage for examples—and the two

*Pynacker.  
Lingelbach.*

Dutch painters Adam Pynacker and Lingelbach, of whom it is only necessary to say that they both studied for some time in Rome, and also frequently painted the figures in the landscapes of other Dutch masters. For examples of their work, see the Hague,

terdam, the Hermitage, the Dulwich Gallery, the Louvre.

only now remains to speak of the Dutch marine-painters, of whom but three rose to the first rank. We were Ludolf Backhuizen, Willem van de Velde, called the younger to distinguish him from his father, a painter of the same name, and Jan van Capelle. There are five works by Backhuizen (1631-1709) in our National Gallery—two are important, Nos. 204, 818. At Amsterdam is a fine representation of Jan de Witt, No. 8, and in the Sixtine Gallery is a remarkable painting of a boat tossing on the sea in a storm. He is well represented in the Gallery at Vienna, in the Munich Gallery, No. 10, and in the Louvre. Willem van de Velde (1633-1707) usually chose to render the sea under its calm and peaceful aspects, and his works are clearer and purer in tone than those of Backhuizen. Such a 'Calm' is No. 168 at the Hague; and two in our National Gallery, respectively a 'Calm' and a 'Storm,' Nos. 149, 50, are excellent specimens. In the Amsterdam Museum Nos. 421, 2 are small examples, and No. 420 is very large. In the Van der Capelle Museum Nos. 124, 7 must be noticed. In the Louvre No. 542 is an admirable work. Van de Capelle (born 1635) is nowhere better seen than in the National Gallery, where Nos. 964, 5 are the best. A fine example, unnumbered, is in the Suerbült Collection at Berlin.

The Dutch school is remarkable for the great number of artists who, within the limit of its scope, attained a certain amount of celebrity, and whose works are found in the museums not only of Holland

*Marine-painters.*

*Backhuizen.*

*Willem van de Velde.*

*Van de Capelle.*

but elsewhere on the Continent. The value of work which consisted mainly in copying the pictures of the first Dutch masters, or in reproducing their style in pieces somewhat varied from the originals, whether in still-life, domestic scenes, or landscape, is not sufficient to make the citation of examples necessary.

A few names, however, of the best of these "little Dutch masters" may be appended, and their dates are given in the following table, while illustrative examples of their work will be found by reference to the catalogues at the end of this volume.

In portraiture the following may be noted: Cornelis Janssen, Michael van Musscher, Adrian van der Venne.

In genre the following: Poelenburg, Bloemart, Uchterveld, E. van der Poel, Moucheron, David Ryckaert, Brekelenkamp, Hoogstraten, Salomon Koning, A. de Vois.

Landscape, marine, architectural, &c.: Dirk van Deelen, Hackaert, Emanuel de Witte, Job Berckheyden, Gerrit Berckheyden, Dierick Stoop, Hugtenburg, H. C. Vroom, Van Everdingen, Hoeckgeest, Hendrik van Vliet, H. van Steenwyk (father and son), A. Waterloo, Swanevelt, Simon de Vlieger, Pieter van Laer.

Still-life, &c.: Jan van Os, Willem van Aelst.

## A TABLE

OF THE DATES OF THE PRINCIPAL PAINTERS OF THE DUTCH SCHOOL.

School.		Birth.	Death.
Haarlem . .	Albert van Ouwater . . . .	No date known, but probably about the middle of the 15th century.	
	Gerhard or Geerrit van Haarlem, or of St. Jans . .		
Leiden . .	Cornelis Engelbertsz . . . .	1468	1533
Leiden . .	Lucas van Leiden . . . .	1494	1533
Utrecht . .	Jan Schoorel, or Schoorl . .	1495	1562
Haarlem . .	Martin van Heemskerck . .	1498	1574
Haarlem . .	Cornelis van Haarlem . . . .	1562	1638
Haarlem . .	Hendrik Vroom . . . .	1566	1640
Delft . . . .	Michael Janszoon, Van Miere- velt . . . . .	1567	1641
Amsterdam .	Abraham Bloemart, about . .	1567	1647
Utrecht . .	Paul Moreelse . . . . .	1571	1638
Hague . . . .	Jan van Ravesteyn . . . .	1572	1657
	Hendrik van Steenwyk, about .	1580	1648
Antwerp . .	David Teniers, elder . . . .	1582	1649
Haarlem . .	Frans Hals . . . . .	1584	1666
Utrecht . .	Cornelis van Poelenburg . .	1586	1667
Delft . . . .	Adrian van der Venne . . . .	1589	1662
Hague . . . .	Daniel Mytens, elder, about .	1590	1656
Utrecht . .	Gerhard van Honthorst . . .	1592	1660
Amsterdam .	Thomas de Keyser (often mis- called Theodore) . . . .	1595 ?	1659
Amsterdam .	Cornelis Janssen . . . . .	1595 ?	1665
Leiden . . . .	Jan van Goyen . . . . .	1596	1656
Utrecht . .	Jan David de Heem . . . .	1600	1674
Haarlem . .	Jan Wynants, about . . . .	1600	1677
Utrecht . .	Jan de Heem . . . . .	1603	1650
Rotterdam .	Simon de Vlieger, about . .	1604	—
Delft . . . .	Hendrik Vliet, about . . . .	1605	1661
Dordrecht .	Albert Cuyp . . . . .	1605	1691
Leiden . . . .	Rembrandt van Ryn . . . .	1606	1669
	Emanuel de Witte . . . . .	1607	1692
Haarlem . .	Adrian Brouwer . . . . .	1608	1640

School.		Birth.	Death.
Haarlem . .	Gerhard Terburg . . . .	1608	1681
Amsterdam .	Salomon Koning . . . .	1609	1668
Utrecht . .	Jan Both and Andries Both, about . . . . .	1610	1656
Haarlem . .	Adrian van Ostade . . . .	1610	1685
Dordrecht .	Dirk Stoop, about . . . .	1610	1688
Antwerp . .	David Teniers, younger . .	1610	1694
Amsterdam .	Ferdinand Bol . . . . .	1611	1681
Haarlem . .	Bartholomäus van der Helst .	1613	1670
Haarlem . .	Pieter van Laer . . . . .	1613	1673
Leiden . .	Gerhard Dow . . . . .	1613	1675
Amsterdam .	Govert Flinck . . . . .	1615	1660
Leiden . .	Gabriel Metsu, about . . . .	1615	1667
Haarlem . .	Isaak van Ostade . . . . .	1617	1671
Haarlem . .	Philip Wouwerman . . . .	1619	1668
Amsterdam .	Artus van der Neer . . . .	1619	1683
Amsterdam .	Philip de Koning . . . . .	1619	1689
Haarlem . .	Cornelis Bega . . . . .	1620	1664
Delft . . .	Willem van Aelst . . . . .	1620	1679
Amsterdam .	Jan Battista Weenix . . . .	1621	1660
Delft . . .	Adam Pynacker . . . . .	1621	1673
Amsterdam .	Gerbrandt van den Eckhout .	1621	1674
Alkmaar . .	Aldert van Everdingen . . .	1621	1675
Utrecht . .	Cornelis de Heem . . . . .	1623	—
Rotterdam .	E. van der Poel, painted 1646-54 . . . . .	—	—
Haarlem . .	Nicholas Berchem . . . . .	1624	1683
Amsterdam .	Paul Potter . . . . .	1625	1654
Haarlem . .	Jacob Ruysdael . . . . .	1625	1681
Amsterdam .	Jan Lingelbach . . . . .	1625	1687
Leiden . .	Jan Steen . . . . .	1626	1679
Dordrecht .	Samuel van Hoogstraten . . .	1627	1678
	Pieter de Hooghe . . . . .	1628 ?	1671
Amsterdam .	Karel du Jardin . . . . .	1630	1678
Amsterdam .	Willem Kalf . . . . .	1630	1693
Haarlem . .	Job Berckheyden . . . . .	1630	1698
Amsterdam .	Ludolf Backhuizen . . . . .	1631	1709
Dort . . .	Nicholas Maas, or Maes . . .	1632	1693
Delft . . .	Jan van der Meer . . . . .	1632	1695
Amsterdam .	Frederik Moucheron . . . .	1633	1686
Amsterdam .	Willem van de Velde . . . .	1633	1707
Amsterdam .	Jan van de Capelle . . . . .	1635	—
Leiden . .	Frans van Mieris, elder . . .	1635	1681
Utrecht . .	Melchior Hondecoeter . . . .	1636	1695

School.		Birth.	Death.
Amsterdam .	Jan Hackaert, about . . .	1636	1708
Amsterdam .	Jan van der Heyden . . .	1637	1712
Haarlem . .	Gerrit Berckheyden . . .	1638	1693
	Meindert Hobbema . . .	1638	1709
Amsterdam .	Adrian van de Velde . . .	1639	1672
Utrecht . .	Abraham Mignon . . .	1639	1679
Hague . . .	Gaspard Netscher . . .	1639	1684
Leiden . . .	Pieter van Slingeland . . .	1640	1691
Leiden . . .	Adrian de Vois, about . . .	1641	1698
Alkmaar . .	Dirk van Deelen, 17th century	—	—
	Brekelenkamp, 17th century.	—	—
Dort . . . .	Godfried Schalken . . .	1643	1706
	Daniel Mytens, younger, about	1644	1688
Amsterdam .	Jan Weenix . . . . .	1644	1719
Rotterdam .	Michael van Musscher . . .	1645	1705
Haarlem . .	Jan van Hugtenburg . . .	1646	1733
Rotterdam .	Adrian van der Werff . . .	1651	1722
Haarlem . .	Cornelis Dusart . . . . .	1660	1704
Leiden . . .	Willem van Mieris . . . . .	1662	1747
Amsterdam .	Rachel Ruysch . . . . .	1664	1750
Amsterdam .	Jan van Huysum . . . . .	1682	1749
Leiden . . .	Frans van Mieris, younger .	1689	1763
Hague . . .	Jan van Os . . . . .	1744	1808

## THE RISE AND PROGRESS OF PAINTING IN GERMANY.

*Fourteenth  
century.*

*Wilhelm  
von Köln.*

THERE was an early period in the history of German art when, although its efforts were at first rude and uncouth, it was unaffected by foreign influences, and soon developed estimable qualities of its own. A taste for pictorial representation was manifest in the Rhenish provinces, and a school was established of which the centre was Cologne. Certain records have been found there of one Wilhelm von Köln—the earliest notice of his existence appearing soon after the middle of the fourteenth century (1358)—who appears to have been greatly esteemed, and who was appointed painter to the city. Many productions of this early Rhenish school are attributed to him—among them two pictures now in the Museum Wallraf-Richartz at Cologne—with probability, but not with absolute certainty. There is more evidence, however, to connect his name with some slight remains of frescoes formerly in the Cologne Rathaus, now in the same museum. The two pictures referred to are Nos. 40, 1, a small triptych of the ‘Madonna,’ and a large and fine work, ‘Christ on the Cross, the Virgin, and eight Apostles.’ The heads are remarkable for being finely modelled from nature; the extremities are less finished; the limbs of Christ, of extreme tenuity. The head of each saint has an elaborately painted aureola bearing his

name. The work, like that of the early Cologne school generally, is marked by softness of contour, blending of light and shade, and high finish in the features and hair. Another of these rare works is No. 160 in the Museum of Darmstadt, a votive picture in five parts; where also are several examples of the school. A considerable collection of similar works are in the Pinacothek at Munich, in Cabinet I.

The next prominent name is that of Stephan Loethener, or Lochner, or "Master Stephen," who came from Constance to Cologne, and took up his abode there in 1442. The large triptych of the 'Adoration of the Magi,' known as the 'Dombild,' in the Cologne Cathedral, unquestionably a very fine work, is believed to be a masterpiece of Loethener, and shows a decided advance on the work of Wilhelm in regard to the realistic treatment of the subject. Another example by him is a small picture of the 'Madonna of the Rosary,' No. 118, among others, in the Cologne Museum. Another is ascribed to him at Darmstadt, No. 168. After this the school declined for some time, until the influence of the great Flemish advance in art under the Van Eycks and Rogier van der Weyden made itself largely felt here as elsewhere. The earliest signs of this influence in different parts of Germany may be traced in several works of the period (end of the fifteenth and beginning of the sixteenth century), some of which have been attributed, although without foundation, to Israel von Meckenen, who was an engraver, but almost certainly was not a painter. Among others, a large composition, formerly in the Lyversberg Gallery at Cologne, and now in the museum there,

*Fifteenth  
century.*

*Loethener.*



*The Master  
of the  
Lyversberg  
'Passion.'*

is no longer attributed to Meckenen, but to a painter unknown, and hence referred to as the "Master of the Lyversberg 'Passion'" (painted 1463–90). The series consists of eight fine panels, Nos. 151–8, well preserved, full of interesting detail, quaintness of character, and painted with a finish and colour which illustrate the influence of the Van Eycks. Catalogued under the same name are a 'Conversion of S. Hubert,' No. 352 in the National Gallery, Edinburgh; and a 'Presentation in the Temple,' No. 706 in our National Gallery. Other examples—namely, six panels, portions of an altarpiece, Nos. 613–18—are with several other examples of the school in the Pinacothek at Munich. Some excellent works belonging to a master, name unknown, were executed for the Monastery of Liesborn, Westphalia, in 1465. He is spoken of therefore as the "Master of Liesborn," and two panels by him may be seen in our National Gallery, Nos. 260, 1; and one in the National Gallery, Edinburgh, No. 350, all originally forming part of the Liesborn altarpiece, which was his chief work.

*Master of  
Liesborn.*

*Master of  
the 'Death  
of the  
Virgin.'*

Another master obtains distinction from a triptych of the 'Death of the Virgin,' No. 207 in the Cologne Museum, a highly interesting picture, painted early in the fifteenth century. Other fine illustrations of the Cologne school, by artists of great merit, whose names are unknown, are Nos. 159 and 199. A beautiful example by the Master of the 'Death of the Virgin' is a triptych, No. 578 at Berlin; another is No. 5 Room II. 2nd floor in the Belvedere, Vienna; a third is at Munich, Nos. 661, .23; and a fourth is in the Städel, Frankfort, No. 99.

The old cities of Colmar, Ulm, and Augsburg were at about this period centres of a school of art recognised as the Swabian, which received Flemish influence through the Cologne school. The earliest painter and engraver of note at Colmar was Martin Schongauer, or Schön (1420–99), who studied under Van der Weyden, and thus ultimately carried Flemish feeling, through his pupil Wohlgemuth, into the future Nürnberg school. Some fine paintings by Schongauer exist: the ‘Madonna’ in S. Martin’s Church at Colmar is generally regarded as his masterpiece. The ‘Death of the Virgin’ in our National Gallery, No. 658, is also a remarkable example of this master. Several works at Darmstadt are ascribed to him, of which Nos. 217, 18 should be noted. Two others are attributed to him in the Moritz-Kapelle, Nürnberg, Nos. 66, 111.

*Swabian  
school.*

*Schongauer.*

At Ulm a worthy representative of the school was Bartholomäus Zeitblom (records 1450–1517), some of whose best works are in the Stuttgart Museum—viz., parts of an altarpiece, &c., Nos. 421–7, and others: of which No. 422 is the ‘Visitation,’ dated 1496. (See also the catalogue at the end of the volume.) The predella of the altarpiece is in the Berlin Museum, No. 606A; where also are the two panels ‘S. Peter’ and ‘S. Anne,’ Nos. 561A and 561B. He may be studied in the Moritz-Kapelle at Nürnberg, Nos. 58, 65. An excellent work, in four panels of large size, is the ‘History of S. Valentine’ in the Augsburg Gallery, Nos. 79–82. Four works also may be seen in the Cathedral there. There are several figures of saints at Munich by him, and one at Darmstadt, No. 223, a ‘S. Lawrence.’

*Zeitblom.*

*Sixteenth  
century.*

*Holbein the  
elder.*

At Augsburg this school commences with the Holbeins, who flourished as painters during three generations. Of the first it is unnecessary to speak in detail, the second and third alone being famous as "Holbein the elder" and "Holbein the younger." The former, who was born 1460, executed some good pictures in the manner of the school, several examples of which are in the Museum at Augsburg, the three principal being altarpieces, Nos. 25-7, Nos. 84-6, and Nos. 683-5. Four other works are in the Cathedral there. There are numerous panels, parts of an altarpiece from S. Catharine's, Augsburg, now at Munich, of which Nos. 15, 16, 17 are the best. These were formerly supposed to be early works of the younger Holbein, but are now regarded as the work of the elder, probably assisted by his sons. Other examples are in the Moritz-Kapelle, Nürnberg, and in the Städel, Frankfort, there is a series of seven panels relating to the Passion, Nos. 76-82.

*Holbein the  
younger.*

But the style attained its highest perfection in the works of Hans Holbein the younger (1495-1543), one of the greatest painters Germany has produced. Until lately an altarpiece of four sides painted in 1512—the two inner with S. Ulrich and S. Wolfgang, and the 'Death of S. Catharine'; the outer a 'Martyrdom of S. Peter' and a 'Madonna'—in the Augsburg Gallery, Nos. 673-6, was regarded as his earliest known work; but some critics are in favour of ascribing it to the father, whose work it certainly resembles.

The younger Holbein painted soon after this date an altarpiece, now in the Pinacothek at Munich, of which the finest portion is the 'Martyrdom of S.

Sebastian,' No. 17. He next settled in Basle, where in the Gallery may be found many important early paintings, besides a large number of drawings in pencil, tinted, and in pen and ink. The preservation of these is due to the zeal of Holbein's friend, Amerbach, a lawyer, and great lover of art, who devoted many years to the acquisition of Holbein's works. Some of his earliest portraits are here, one of the most admirable being that of Amerbach himself, No. 13, painted in 1519, and among others, a larger group of his wife with two children, on one panel, No. 20. Of later portraits a fine example is that of 'Erasmus writing,' No. 16; another, that of a merchant, No. 35, besides which are two highly finished portraits of the same woman, the first, 'Lais Corinthiaca,' painted in 1526, No. 22, the second, less excellent, as a Venus, No. 23. But nothing in the Museum is more remarkable than the life-size painting of a corpse, No. 19, fine in drawing and colour, and studied with extraordinary fidelity, entitled a 'Dead Christ,' signed and dated 1521. There also are his well-known scenes from the Passion, a small altarpiece in eight compartments, No. 26, marked by crude colour, intermingled with gilding, and highly finished in every detail after the manner of the time. The drawings in another room are well worthy of study. Among them may be found his own portrait in pastel, No. 15. During his residence at Basle, Holbein probably executed the drawings for the well-known wood engravings of the 'Dance of Death,' a subject which had been treated long before, among other places, in fresco at the Dominican Church at Basle, remains of which are still

*Holbein the younger.*

preserved in the old chapter-house at the Cathedral. At the same time he executed some wall-paintings for the Town Hall of Basle, a few fragments of which are preserved in the Museum, Nos. 27-33. Later still, when Holbein was about thirty years of age, he painted one of his finest devotional pictures, the 'Madonna' of the Burgomaster Meyer, now in the Royal Palace of Darmstadt. This work, although less generally known than the popular and beautiful picture in the Dresden Museum, No. 1809, is superior to the latter, which, since the Holbein Exhibition at that city a few years ago, is acknowledged not to be from the master's hand. The picture at Darmstadt is free from the uniform dull red tint of the Dresden work, is full of varied colour, has more light and shade, finer modelling, and the expression of the figure is more perfectly rendered.\* About 1526 it appears that Holbein first visited England, where he soon became attached to the Court of Henry VIII., and where he spent most of the remaining seventeen years of his life. Here he worked chiefly in portraiture, in which branch of art he was a master of the first rank, as the exquisitely finished portraits by him in many European galleries and in numerous English mansions testify. It may be said indeed that he founded a school of portraiture, marked by a thorough study of the sitter's character, and by earnest work in the reproduction of its features both physical and mental. The following list of examples may be noted :—

*Portraits.*

\* The writer had the advantage of making careful examinations of both pictures, with a very few days' interval between the two.

While no work of Holbein exists in our National Gallery, many are attributed to him at Hampton Court, nearly twenty according to the catalogue, of which some six or seven may be genuine—mostly early works: such are the pair of panels ‘Frobenius’ the printer, No. 603, and ‘Erasmus,’ No. 597; ‘Erasmus writing,’ No. 594, and the portraits of his father and mother on one panel, No. 608. There is a fine collection of crayon portraits, nearly ninety in number, in her Majesty’s collection at Windsor, chiefly of personages of the court of Henry VIII. The so-called picture of the ‘Barber Surgeons’ is still preserved in the Court-room of the Barber’s Company, Monkwell Street, London. A fine small early portrait of a young man in red is No. 226 in the Darmstadt Gallery; and another early example is No. 83 in the Städel at Frankfort: two small portraits are Nos. 52B and 52D in the Moritz-Kapelle, Nürnberg. The Louvre is very rich in fine examples; among them are the renowned portraits of Erasmus, No. 208, Nicholas Kratzer, No. 206, Archbishop Warham, No. 207, Sir Thomas More, No. 210, Anne of Cleves, No. 211, and Sir Richard Southwell, No. 212 (a replica of one at the Uffizi, No. 765); at the Hague may be seen the admirable likeness of Cheseman, falconer to Henry VIII., No. 238; at Dresden is that splendid example of the goldsmith Morett, No. 1810; a notable one among others which are doubtful, in the Museum of Berlin, is the magnificent half-length of George Gyzen, No. 586, with details marvellously executed; in the Belvedere, Vienna, the portrait, among others, of the physician Chambers, No. 62; of a young man,

unnamed, No. 85, and the splendidly executed Jane Seymour, No. 61 Room I. 2nd floor.

*urgkmair.*

Augsburg also produced about this time, besides the Holbeins, two worthy artists, Hans Burgkmair (1472–1559) and Christopher Amberger (1490–1568). The former executed numerous woodcuts, the best known being the ‘Triumph of the Emperor Maximilian.’ Many paintings by him are at Munich: among them a fine ‘S. John at Patmos,’ No. 65. At Dresden is an altarpiece, No. 1739. At Vienna the ‘Life and Passion of Christ,’ a most elaborate and comprehensive work, containing, besides the centre-piece, a ‘Crucifixion,’ no less than 156 small scenes from the gospel narratives: it is No. 50 Room I. 2nd floor. Of several examples in the Augsburg Gallery, the best are Nos. 19–22 and 24; others are in the Moritz-Kapelle at Nürnberg, and in the German Museum there, is a very fine ‘Madonna,’ dated 1509.

*nberger.*

Amberger distinguished himself as a portrait-painter in the manner of Holbein. Two fine examples are attributed to him in the Berlin Gallery—portraits of Charles the Fifth and of Sebastian Münster, Nos. 556, 83; another is No. 84 at Frankfort; other works are at Amberg. There is a beautiful altarpiece by him in a chapel at the east end of the Cathedral at Augsburg; another is ascribed to him in the Moritz-Kapelle, Nürnberg. One portrait, in the Gallery at Augsburg, long assigned to him, has recently been given to B. Beham: see catalogue.

*ryn.*

A third and very able portrait-painter of this period may be mentioned here, viz., Bartholomäus Bruyn, of Cologne (1492–1556). Examples of his work in portraiture are to be found at Berlin, No. 588:

Frankfort, Nos. 101, 2, 3 ; at Cologne, No. 356 ; at  
 ussels, Nos. 4, 5 ; and in the Hermitage, St. Peters-  
 rg, Nos. 470, 1—all admirable productions. Parts  
 an altarpiece by him are Nos. 687, 8 at Munich.

Meanwhile, besides the Swabian, another equally  
 portant school, which has been termed the Fran-  
 nian, took its rise in the picturesque old city of  
 rnberg, already the home of Adam' Kraft and  
 ter Vischer, men famous in the history of German  
 stic art. The master-spirit of this school was  
 brecht Dürer, but before considering his work we  
 y first notice the productions of his master,  
 ichael Wohlgemuth (1434–1519). Most of these  
 e characterised by warmth and brightness of colour,  
 ' forms and features which are unpleasing, often  
 pulsive, and by action which in some cases is  
 most grotesque. In illustration may be named  
 altarpiece, dated 1465, including a famous 'Cruci-  
 ion,' Nos. 22, 8, 34, 9 in the Pinacothek at Munich,  
 veral panels in the Moritz-Kapelle, and a fine  
 ptych in the Frauenkirche at Nürnberg.

Albrecht Dürer (1471–1528) studied under Wohl-  
 muth for three years, and then travelled abroad  
 fore he finally settled as a painter and an engraver  
 Nürnberg in 1494. His most important works,  
 wever, the number of which testify to his great  
 tivity, were executed after a visit to North Italy  
 1506. Belonging to the earliest period of his life  
 a series of woodcut designs illustrative of the  
 evelation of S. John ; after this he painted the  
 ortalrait of his father, No. 720, and that of himself,  
 o. 716 (at thirty years of age), now in the Pina-  
 thek at Munich. Another early portrait of his

*Franconia  
 school.*

*Wohlge-  
 muth.*

*A. Dürer.*



*A. Dürer.*

father is No. 87 in the Städel, Frankfort. At a somewhat later period he executed the beautiful 'Adoration of the kings,' No. 1141, in the Tribune of the Uffizi at Florence. In the Belvedere, Vienna, there are two very large compositions of the master full of delicately finished figures—namely, the 'Martyrdom of Christians in Persia,' No. 15, and a representation of the 'Trinity surrounded by angels,' No. 18 Room I. 2nd floor. Into both these works Dürer has introduced his own portrait; and in the latter there is some beautiful landscape beneath. At Dresden may be seen a fine 'Christ on the Cross,' No. 1722A, dated 1500. Belonging to a later period is a 'Madonna,' No. 851, in the Uffizi at Florence; where also is a fine portrait of himself at twenty-six years of age, No. 434, of which there is an equally good repetition at Madrid, No. 1316. Many of his most famous portraits were painted about this time; for example, the well-known head of his friend Pirkheimer, that of Wohlgemuth, No. 731, and those of the Baumgartners, Nos. 1, 3 in the Munich Pinacothek. Another fine example is No. 29 Room I. 2nd floor at Vienna. Our National Gallery has one portrait only, No. 245, that of a senator. Two grand full-length figures of Charlemagne and Sigismund, recently in the Rathhaus, are now in the German Museum, Nürnberg; where also is the highly finished portrait of Holtzschuher, dated 1526. Then there is a magnificently painted head of an earlier date, an 'Ecce Homo,' No. 102 in the Moritz-Kapelle of that city. At Madrid also are two fine single figures of Adam and Eve, Nos. 1314, 15, which illustrate his work of the middle period. Among

his most celebrated and his latest works are the two panels containing life-size full-lengths of the Apostles 'SS. John and Peter,' 'SS. Paul and Mark,' Nos. 71, 6 in the Pinacothek at Munich. They are dignified figures, painted in a broad style, and in this particular differ from his earlier and more minutely finished pictures.

But Dürer's powers are also equally displayed in numerous engravings and woodcuts, some of which rank among his best productions. Such are the two series of woodcuts of the 'Great and Little Passion,' the 'Life of the Virgin,' the well-known engravings of the 'Knight of Death,' the 'Melancholy,' and others. Also must be mentioned the prayer-book decorated by him for the Emperor Maximilian, now in the Royal Library at Munich.

Albrecht Dürer had several followers in Nürnberg: the chief of these was Albrecht Altdorfer (1485–1538), who subsequently became influenced by Italian art. He executed some altarpieces, of which a fine example is that, Nos. 47 to 51, in the Gallery at Augsburg, essentially German in its feeling and manner. There is a good work, dated 1529, at Munich, No. 761. Others are in the Moritz-Kapelle, Nürnberg. After Altdorfer were the two Behams, Hans Sebald (1500–50), and Bartholomäus (1496–1540) and Georg Pencz. The first executed engravings; but there are two good pictures by B. Beham in the Pinacothek at Munich, Nos. 72 and 98; and one in the Augsburg Gallery, No. 696. An example, No. 435 in the Gallery at Stuttgart, 'S. Benedict in a landscape,' must be noted. Three small and well-modelled portraits are attributed to him at the

*Altdorfer.*

*The  
Behams.*

Hague, Nos. 231, 2, 3, of which No. 232 appears to be the best: there are repetitions of Nos. 232, 3 in the Brussels Museum. A curious work by Hans Sebald Beham is the 'History of David,' No. 14 in the Louvre, mounted as the top of a table. Pencz (1500-50) was an excellent portrait-painter in the style of Dürer. Three portraits are in the German Museum, Nürnberg; one is in the Uffizi, Florence, No. 436; two are at Vienna, Nos. 54, 8 Room I. 2nd floor; and three others are at Berlin, Nos. 582, 5, 7.

The best among Albrecht Dürer's pupils was Lucas Cranach (1472-1553), or properly Lucas Sunder, who established a school of painting in Saxony, and was appointed court painter. He executed several important works, chiefly altarpieces: for example, one in a church at Schneeberg; another in the Meissen Cathedral; and at Weimar a third, in which Cranach has introduced his own portrait, as well as that of Luther, for whom he had a great veneration. Many of Cranach's smaller works, although bearing his name, were partly executed by his pupils. A 'Holy Family' in the Palazzo Sciarra at Rome is probably by Cranach himself. Besides these compositions, he delighted in painting the nude figure from the model, which was not always selected for its beauty. For this purpose he chose the subject of Adam and Eve, several representations of which are to be seen in European galleries. The best perhaps are those in the Tribune of the Uffizi at Florence, Nos. 1138, 42, while some others are very uncouth. Several of this order are at Berlin. A better figure than usual is that of a 'Venus with Cupid,' of life-size, No. 461 in the Hermitage, St. Petersburg; there also is a good

*Pencz.*

*Lucas  
Cranach.*

'Madonna under an apple-tree,' No. 459, with several portraits. The Munich Gallery possesses some of his best productions, both small and large: of the former a 'Madonna,' No. 734, and an 'Adam and Eve,' No. 729, and of the latter the 'Woman taken in adultery,' No. 56, may be mentioned among others. The Gallery at Dresden contains a large number of Cranach's works; two small compositions, from Scripture subjects, are 'Pharaoh's host destroyed in the Red Sea,' No. 13, and a 'Sacrifice of Isaac,' No. 15, in the Augsburg Gallery; a larger work, dated 1537, is No. 348 at Brunswick; while his skill as a portrait-painter is manifested by the portraits of Luther and of the Elector of Saxony, repeated at Paris, Florence, Munich, Nürnberg, Vienna, and Dresden. There is one small portrait in our National Gallery, No. 291; and two good ones are at Darmstadt, Nos. 244, 8.

Cranach had one son of the same name, called "the younger" (1515–86), some of whose paintings are to be seen at Vienna: among them is No. 71 Room I. 2nd floor, 'Christ appearing to the holy women.' One large work is at Berlin, another is at Brunswick, dated 1549, No. 351, and a good portrait of Frederick III. of Saxony is No. 251 in the Darmstadt Gallery. But after the elder Cranach the Saxon school gradually decayed. No other names of importance appear during the sixteenth century in the history of painting in Germany; and it was not until the seventeenth century that some more or less worthy representatives appeared in the persons of Rottenhammer, Elzheimer, Sandrart, and Roos, among others who belonged to that period; while Balthasar Denner, Christian Dietrich, Raphael Mengs, and

*Cranach  
the  
younger.*

*Seventeenth  
century.*

*Rotten-  
hammer.*

Angelica Kaufmann flourished in the eighteenth century.

Of the first-named group, Johann Rottenhammer (1564–1623) painted works of very varying size and quality, chiefly religious, some mythological. He is best seen at Munich and Vienna. Our National Gallery contains one small example, No. 659, with a background painted by Velvet Brueghel, a combination not uncommon. Two good small examples are in the Hermitage, Nos. 510, 11; and one is in the Louvre, No. 424.

*Elzheimer.*

Adam Elzheimer (1574–1620) painted chiefly in Italy, where he was known as Adamo Tedesco. His subjects were landscapes, often illuminated by artificial light, or moonlight scenes. Examples of the former are in the Louvre, No. 159, and in our National Gallery, No. 1014. Others are at Munich and Vienna.

*Sandrart.*

Joachim Sandrart (1606–88) painted few pictures worthy of note, but was the author of a voluminous work on the history of art. There are paintings by him at Munich and Vienna, and a portrait in the Amsterdam Trippenhuys.

*Roos.*

Johann Heinrich Roos (1631–85) was an animal-painter of note in the latter half of the century, and his works may be found in most continental galleries.

*Eighteenth  
century.*

*Denner.*

Commencing with the eighteenth-century group, Denner, the earliest of these (1685–1749), was most celebrated as a portrait-painter. He worked in a minute style, reproducing every peculiarity of the sitter with the greatest faithfulness, entirely sacrificing breadth of execution and grace of form. Cha-

racteristic examples of Denner's work are Nos. 767, 79 at Munich, No. 117 in the Louvre, and others at Dresden. Several examples are in the Hermitage: see catalogue.

Christian Dietrich (1712-74) was a painter of marvellous fertility and varied powers. He lived principally at Dresden, and executed a large number of works, mostly copies of old masters, chiefly Dutch, in which he achieved a greater success than as an original painter. In our National Gallery the 'Itinerant musicians,' No. 205, is a good example; but at Dresden there are no less than fifty-one works by him, painted expressly for the King Augustus III. in virtue of his appointment as court painter; and several others are in the Hermitage.

*Dietrich.*

Anton Raphael Mengs (1728-78) was one of the best painters of his time. He began to study his art at a very early age, his father taking him to Dresden first, and then to Rome, for that purpose. He spent much of his after-life in Rome, occasionally travelling back to Saxony and paying a visit to Spain, at both of which courts he held appointments. Most of his best works are now to be found at Madrid. The large 'Apotheosis of Trajan' decorates the dining-room of the Royal Palace there; and his masterpiece, an 'Adoration of the shepherds,' No. 1435, with several other works, is in the Museum at Madrid. He is also well represented in the Hermitage; the best example being a large 'Judgment of Paris,' No. 1302; for several others, including his own portrait, see catalogue. His own portrait occurs again in the Uffizi, No. 555, and at Munich, No. 153. A large representation of 'Apollo and the Muses' in

*Raphael  
Mengs.*

*Angelica  
Kaufmann.*

the Villa Albani at Rome is a good example of the master's fresco-painting.

Angelica Kaufmann (1742–1808) gained a widespread reputation in her lifetime, chiefly as a portrait-painter. She went to study in Italy, and came subsequently to England, where she was elected one of the thirty-six original members of the Royal Academy, so highly was she esteemed here. Her works show no originality, nor any great power of execution, and, while sometimes graceful, are generally weak and insipid. Her own portrait may be seen in our National Portrait Gallery, S. Kensington at Munich, No. 152, and also in the Uffizi, No. 47. Three good specimens of her works are at Dresden Nos. 1978, 9, 80. Three small examples are in the Hermitage, Nos. 1304, 5, 6; and one work with two life-size figures, unnumbered, is in the Louvre. At Hampton Court a full-length portrait, No. 502, may be mentioned.

## A TABLE

DATES OF THE PRINCIPAL PAINTERS OF THE GERMAN SCHOOLS.

ool.		Birth.	Death.
e . .	Wilhelm von Köln, first record 1358 . . . . .	—	1378
e . .	Stephan Lochner, or Loethener, first record 1426 . . . . .	—	1451
n . .	Martin Schongauer, or Schön	1420	1499
arg .	Michael Wohlgemuth . . . .	1434	1519
	Israel von Meckenen . . . .	1440	1503
alian.	Master of Liesborn, date of altar-piece 1465 . . . . .	—	—
alian.	Master of Lyversberg, painted 1463-90 . . . . .	—	—
e . .	Master of the 'Death of the Virgin,' 15th century . . . .	—	—
. .	Bartholomäus Zeitblom, first record 1450 . . . . .	—	1517
arg .	Hans Holbein, elder . . . .	1460	1523
n . .	Matthäus Grünewald, about .	1460	1530
arg .	Albrecht Dürer . . . . .	1471	1528
. .	Lucas Cranach, or Sunder . .	1472	1553
urg .	Hans Burgkmair . . . . .	1472	1559
arg .	Albrecht Altdorfer . . . .	1485	1538
arg .	Christopher Amberger . . . .	1490	1568
e . .	Bartholomäus Bruyn . . . .	1492	1556
arg .	Hans Holbein, younger . . . .	1495	1543
arg .	Bartholomäus Beham . . . .	1496	1540
arg .	Hans Sebald Beham . . . .	1500	1550
arg .	Georg Pencz . . . . .	1500	1550
. .	Martin Schaffner . . . . .	1508	1535
. .	Lucas Cranach, younger . . . .	1515	1586
	Johann Rottenhammer . . . .	1564	1623
	Adam Elzheimer . . . . .	1574	1620
	Joachim Sandrart . . . . .	1606	1688
	Johann H. Roos . . . . .	1631	1685
	Balthasar Denner . . . . .	1685	1749
	Christian Dietrich . . . . .	1712	1774
	Anton Raphael Mengs . . . .	1728	1778
	Angelica Kaufmann . . . .	1742	1808



THE RISE AND PROGRESS OF PAINTING  
SPAIN.

THE enterprise and wealth of Spain in the fourteenth and fifteenth centuries attracted artists to it both from Italy and the Low Countries. For the demand for pictures which royal patronage and the Church originated, schools arose in different parts of the country, chiefly in Toledo, Valencia, and Seville. The earliest native school of whom most belonged to the priesthood, and at the commencement of the fifteenth century being perhaps the first spot in which a school developed. The earliest names of note, however, are those of men who lived in the latter half of the fifteenth century. Two only can be mentioned, Antonio del Rincon (1446–1500) and Berruguete, the latter beginning to paint in the commencement of the sixteenth century. Of the former no works exist in any public gallery, unless a 'Madonna,' No. 345 in the Hermitage at St. Petersburg, attributed to him by Dr. Waagen, is admitted. Portraits of Ferdinand and Isabella in a dark chapel of the Cathedral of Granada, attributed to him, are probably copies by a later hand.

*Fifteenth  
century.*

*Rincon.*

*Sixteenth  
century.*

*Berruguete.*

Berruguete (1480–1561) is best known as an architect and sculptor: numerous examples of his admirable talent may be found throughout Spain, especially in marble. No works are extant

gallery, although several paintings by his pupils may be found in that of Madrid, Nos. 2142-8; and these doubtless indicate the style of the master.

Vicente Joanes, or Juanes (1506-79), was a painter of note at Valencia. Several works are attributed to him in the Madrid Museum, No. 755, a 'Last Supper,' being the principal. The drawing and expression are good: the head of Christ, pleasingly rendered, is repeated by itself more than once, Nos. 759, 60; and of these he is known to have painted several replicas. A good portrait example is No. 754. A small work of high finish is No. 758. An excellent composition is No. 602 at Dresden. Two good examples are in the Hermitage, St. Petersburg, No. 328, a 'S. Anna,' and No. 329, a 'S. Dominic.' His finest works are in the Museum and in the churches at Valencia.

*Joanes.*

Luis Morales (1510-86) was a painter of sacred subjects exclusively, and generally treated in an ascetic spirit—hence called "El Divino." Pictures are attributed to him in the Madrid Museum, Nos. 847-51; but they have little to recommend them, and are faulty in drawing and colour. So also is a 'Piedad' in the Academia de S. Fernando at Madrid. These works do not fairly represent his power. He is better seen in the Hermitage, St. Petersburg, in Nos. 400, 1, 'Madonnas,' and No. 402, a 'Mater Dolorosa': of these the first named is the best. There is a good 'Ecce Homo,' No. 601, at Dresden, and a characteristic 'Christ bearing the Cross,' No. 537, in the Louvre.

*Luis Morales.*

Alonso Sanchez Coello (about 1515-90) was a portrait-painter of great ability. In the Madrid

*Sanchez Coello.*

Museum, No. 1032, Don Carlos, and No. 1033, his sister, are good examples: the latter is very finely and delicately painted, with high finish and admirable execution of details. No. 1036 is also well worthy of study. A portrait, No. 4 in the Hermitage, St. Petersburg, is attributed to him by Dr. Waagen: the face appears to have been retouched. Three excellent and characteristic female portraits by him are in the Brussels Gallery, Nos. 157, 8, 9; and a full-length of Philip II. of Spain is ascribed to the master in our National Portrait Gallery, 8 Kensington.

*Becerra.*

*Navarrete.*

Becerra (1520–70) and his deaf and dumb pupil Navarrete, hence called “El Mudo” (1526–79), must be named. The former was a fresco-painter and sculptor. The latter studied in Italy during many years, and is said to have been a pupil of Titian. After his return to Spain he became painter to Philip I., for whom he chiefly worked. Three works are attributed to him in the Madrid Museum, Nos. 905, 6, 7. His finest pictures are not now to be seen: several have perished, others are in collections not open to the public.

*Luis de  
Vargas.*

Luis de Vargas (1502–68) should be remembered as the first to introduce oil-painting into Seville, and as an early painter of that school. A well-known work by him, entitled the ‘Generation of Jesus Christ,’ painted in 1561, is in the Cathedral of Seville, often called ‘La Gamba,’ owing to the fine drawing of the leg of Adam, prominently seen in the foreground. Frescoes painted by him on the outer wall of the Court of Oranges and in niches of the Giralda Tower have now disappeared.

Pablo de Cespedes (1538–1608), of Cordova, was a man of great erudition and of many talents. He is said to have been a sculptor and architect as well as a painter. Moreover, he was a poet, and, like De Vargas and Roelas, a divine by profession. All his works are lost except a ‘Last Supper’ at Cordova.

*Pablo de  
Cespedes.*

Domenico Theotocopuli (1548–1625), better known as “Il Greco,” belongs to the Italian school by education, but is usually classed with the painters of his adopted country, Spain, where he lived for nearly fifty years, and died at Toledo. His works want colour and are very unattractive. Examples may be seen at Madrid, but a much better head than any there is in the Hermitage, St. Petersburg, No. 411.

*Domenico  
Theotoco-  
puli.*

Francisco de Ribalta (about 1550–1628) was one of the chiefs of the school of Valencia, and the master of Ribera. In the Museum and churches of Valencia his best works are still to be found. In the Madrid Museum four are attributed to him. No. 947, ‘S. Francis of Assisi,’ is a good example, and illustrates the rigid naturalism in details, and is conspicuous for the deep dark shadows, of his school. The angel in the picture is necessarily conventional, and looks as if borrowed from an Italian source. In the Hermitage, St. Petersburg, are two fair examples, Nos. 338, 40. His son Juan (1597–1628), who died early, was a promising painter, and his works are often confounded with those of his father.

*Ribalta.*

José de Ribera of Valencia (1588–1656), surnamed in Italy “Lo Spagnoletto” (see also Italian schools, p. 111), spent much of his time in that country, and chiefly studied under Caravaggio there. A large number of his works is in the Madrid Museum,

*Seventeenth  
century.  
Ribera.*

*Ribera.*

Nos. 955 to 1012, chiefly single heads on small canvases, of apostles and saints, and evidently painted from models, and more or less portraits. The best examples of these are Nos. 956, 9, 63, 78. A 'Magdalen,' No. 981, is less happy. A good illustration of the strong effect of light with dark shadows which marked the Neapolitan school is seen in No. 1006, a 'Hermit at prayer.' The following are examples of his most powerful work in large compositions. The 'Martyrdom of S. Bartholomew,' No. 989, a fine picture for drawing and composition. No. 977 is an admirable single figure. No. 982, 'Jacob's dream,' is finely painted. In No. 983, 'Isaac blessing Jacob,' the drapery and details are admirably rendered. In the Academia de S. Fernando at Madrid are two excellent single figures of saints and a small 'Head of the Baptist.' Some fine examples are in the Hermitage, St. Petersburg: particularly worthy of notice is No. 331, a 'S. Sebastian after martyrdom,' a grand and large composition finely painted; also Nos. 330, 2, 3. In the Louvre is an 'Adoration of the shepherds,' No. 548, besides two others, at present without numbers. Several good examples are in the Dresden Gallery, particularly Nos. 608, 10, 18. Those in our National Gallery, Nos. 235, 44, are not good specimens.

*Pacheco.*

Francisco Pacheco (1571-1654), of the school of Seville, flourished about the same date as Ribera, and is interesting not only on account of his own excellent and very careful work, but as being the master and father-in-law of Velasquez. He is represented by four small pictures in the Madrid Museum, Nos. 916-19; by a fine work, the 'Miracle of S.

Pedro Nolasco,' No. 16 in the Seville Gallery; and by an 'Annunciation' over the high altar of the University Chapel at Seville. His masterpiece, an enormous 'Last Judgment,' painted for the Nunnery of S. Isabel, is no longer preserved.

Also of the school of Seville was Juan de las Roelas (1558-1625), the master of Zurbaran. His work is chiefly to be seen in his native city. In the Cathedral is a vigorous painting of 'Santiago overthrowing the Moors,' and in the Gallery the 'Martyrdom of S. Andrew,' No. 89. Three good examples of the master are in the University Chapel; and in the Church of S. Isidoro is a large composition representing the death of the saint, 'El Tránsito,' generally considered as the masterpiece of the painter.

*Roelas.*

The two Herreras of Seville, father and son, must not be overlooked, since their works are frequently met with in Spain, although examples in other European countries are rare. Francisco de Herrera el Viejo (born 1576) is represented by several vigorous works in the Seville Gallery, and by a large canvas of the 'Last Judgment' in S. Bernardo there. There is a good example in the Louvre, Paris, No. 536. Also in the Seville Gallery are some of Herrera "el Mozo," or the younger (1622-85), and in the Cathedral a large altarpiece of the 'Apotheosis of S. Francis,' weakly conceived and executed. A better work is the 'Assumption of the Virgin' in the Church of Our Lady of Atocha at Madrid. There is a finished work in the Hermitage, St. Petersburg, No. 389, 'Virgin and saints with a picture.'

*The Herreras.*

*Alonso  
Cano.*

A gifted scholar of Pacheco was Alonso Cano, of Granada (1601–67), who gained a reputation as sculptor, painter, and architect, on which account he has sometimes been regarded as the “Michael Angelo” of Spain. In the Seville Cathedral there is a small and beautifully rendered ‘Madonna’ by him, and in the University Chapel at Seville are two single figures over the high altar. In the Madrid Museum are several good examples of his work, especially a ‘Dead Christ and angel,’ No. 672; the figure of ‘S. Benito Abad,’ No. 668; and a ‘Madonna,’ No. 670. In the Academia de S. Fernando is a ‘Crucifixion’ by Cano. At Munich there is a ‘Madonna and S. Anthony,’ No. 353. In the Hermitage, St. Petersburg, two good examples of the master may be seen, a ‘Madonna and saints appearing to a dominican,’ No. 354, and a replica of the ‘Madonna’ at Seville, No. 352. An excellent specimen is a ‘S. Agnes,’ No. 414B at Berlin.

*Zurbaran.*

Francisco Zurbaran, a native of Seville (1598–1662), is known for simplicity, correctness, and breadth in treatment of single figures, mostly monks, of which numerous examples exist. The draperies in large and massive folds are admirably rendered. He is best seen in the Gallery at Seville, where his principal work, the ‘Apotheosis of St. Thomas Aquinas,’ No. 1, is far in advance of other examples of the master there—in some of which the treatment of the subject and draperies is stiff and hard. Such, for instance, are Nos. 46, 67, 74. A good series of five single monks is in the Academia de S. Fernando at Madrid. The series relating to Hercules is in the Madrid Museum.

where also is an admirable figure of a sleeping youth, called 'A Christ,' No. 1133. Two examples, Nos. 351, 73, are at Munich; and one is at Dresden, No. 627. A very fine life-size figure, in warm colour with high finish, is the 'S. Lawrence,' No. 349 in the Hermitage, St. Petersburg; there also is the 'Child-Virgin praying,' No. 348, an excellent small work. Specimens of fair quality are in the Louvre, Nos. 555, 6, 7, and in the National Gallery, Edinburgh, No. 98. A very fine figure of a monk at prayer, No. 230, is in our National Gallery. Zurbaran became painter to the king before he was thirty-five years old, and executed for him at Buen Retiro the ten pictures of the 'Labours of Hercules' referred to above.

Spain's greatest master, Don Diego Velasquez de Silva, was born at Seville in 1599, and studied under Herrera el Viejo and Pacheco. The power of reproducing human character, great knowledge of chiaro-oscuro, vigorous drawing, and broad masterly execution are evident in all his works. As a youth he closely studied still-life and the human model as he found them in the streets, and an example, one of his earliest and most famous works, is the 'Water-carrier,' belonging to the Duke of Wellington. The finest compositions of Velasquez are at Madrid, for he worked almost exclusively for his patron, Philip IV. of Spain, and in its Museum alone the master can be adequately studied. No less than thirty important works are there, including portraits, &c., besides numerous other less remarkable examples, sixty-four in all. Of these perhaps none is so full of vigour, so rich in colour, and so admir-

*Velasquez.*



*Velasquez.*

ably composed as the celebrated 'Borrachos,' No. 1058, a group of Spanish peasants making merry at a vintage festival. This fine work, executed when he was only twenty-five years old, is painted solidly and carefully, and in this respect yields to none of his later and more matured compositions, many of which are slight in structure, although masterly in execution. Next in order to the 'Borrachos,' but much later in date (1645-48), comes the grand 'Surrender of Breda,' No. 1060. It would be impossible to admire too much the pose of the two central figures, or the knightly bearing and sympathetic expression of the victor as he receives his former foe, whose deportment while tendering the keys is rendered with equal grace and intelligence. The best portrait known of the master himself is found in the figure with a plumed hat to the extreme left. In the no less fine composition 'Las Meninas,' No. 1062, so called from the maids of honour, who with two dwarfs amuse the Infanta, the master's power of chiaro-oscuro is very striking. The figure of Velasquez himself at his easel is prominent, while the background is admirably relieved by a looking-glass which reflects the figures of the King and Queen, whose presence in the chamber is thus made known. It was painted in 1656, and was his last great work; while occupied on it, it is said that Philip IV. took the painter's brush and decorated his portrait with the Red Cross of Santiago. The fourth of the large works here is 'Las Hilanderas,' or 'The Tapestry-workers,' No. 1061, marvellous for freedom and mastery of the brush, full of air and light, and a fine study of

composition and colour. In these works we see Velasquez at his best: he loved to delineate truthfully all objects around him in the ordinary circumstances of daily life, and thus the intense realism of his style prevented him from excelling equally in representations of mythological scenes and in religious pictures, in which latter his famous contemporary Murillo, as we shall see hereafter, was more successful. An example of a mythological subject inadequately treated by Velasquez is the 'Forge of Vulcan,' No. 1059, painted at Rome, during a visit to Italy, about 1629-30; while equally unsuccessful are an early 'Adoration of the kings,' No. 1054, and a 'Coronation of the Virgin,' No. 1056. On the other hand, the famous single figure of 'Christ on the Cross,' No. 1055, painted in 1639, although treated entirely in a naturalistic manner, becomes a grand work in his hands. Some of the single figures and portraits in the Madrid Museum are marvellously powerful. First come the two life-size and well-known figures of Æsop and Menippus, Nos. 1100, 1. Then the admirable and life-like representation of the 'Dwarfs of Philip IV.,' No. 1095, and its pendants, Nos. 1096, 7. Also the characteristic studies of semi-idiotcy, No. 1098, known as 'El Niño de Vallecas,' and No. 1099, 'El Bobo de Coria.' There are four large and fine equestrian portraits by him in the Museum: the boy Prince Baltasar Carlos, No. 1068; the Duke of Olivares, No. 1069; Philip IV. and his Queen, Isabella of Bourbon, Nos. 1066, 7. Portraits of Philip IV. often occur. Perhaps the best is No. 1074, where he is represented standing with his dog; No. 1080 is a head, similar

*Velasquez.*

to that in our National Gallery, No. 745. Another fine replica is in the Hermitage, St. Petersburg, No. 420. Two full-lengths of Doña Mariana and of the young Infanta Maria Teresa of Austria are also in the Madrid Museum, Nos. 1078, 84; the latter being the more delicate in treatment. Other portraits here not to be passed over are Nos. 1073, 5, 6, 86, 91, 2. Examples of landscape are Nos. 1106, 8, and others; the 'Aranjuez' was painted in 1642, which was also probably the date of the 'Boar-hunt' named below. Out of Spain, works by Velasquez are but rarely met with in public galleries. It is commonly said that there is only one work by him in Italy, namely, the grand life-size portrait of Innocent X. seated, in the Doria Gallery at Rome; but there is undoubtedly another, a fine head, hung rather high in the Gallery of the Capitol. A fine study, doubtless from the life, of the Pope's head, is now in the Hermitage, No. 418. In the Louvre are a beautiful portrait of the Infanta Margaret of Austria, No. 551, and another of Philip IV., No. 552; and in the Collection La Caze one is ascribed to him of the Infanta Maria Teresa, No. 37. In our National Gallery is a 'Boar-hunt at Aranjuez,' No. 197, his finest work of the kind, and an 'Adoration of the shepherds' is attributed to him, in his early style, No. 232. In the Dulwich Gallery is a possibly genuine portrait of Philip IV., No. 309; a fine full-length of the King hangs in the Hermitage, No. 419, and a grand one of the Duke of Olivares, No. 421, is there also; an excellent head of the latter is No. 422. A very striking full-length portrait, life-size, is that of a Spanish admiral, unnumbered,

in the Berlin Museum. But the Belvedere at Vienna contains the largest number of works, Madrid excepted. The most important composition here is a group of the 'Painter and his family,' No. 14 Room VII. 1st floor. No. 6 is a youthful portrait of Baltasar Carlos; No. 13, one of the Infanta Margaret; No. 15, a full-length of the Infanta Maria Teresa; No. 47, the same; No. 18, a fair replica of the bust of Philip IV.; and No. 40 is a laughing idiot. These are all in the same room. Another good replica of the Infanta Maria Teresa is No. 51A in the Städel, Frankfort; where No. 51 is a head of Cardinal Borgia. Three portraits are to be seen in the Munich Pinacothek, Nos. 366, 366A, 367.

Juan de Pareja (1610-70), the faithful slave of Velasquez, after studying painting in secret during many years, ultimately received his freedom. He became a portrait-painter of no great merit. He is represented at Madrid by a single large picture, No. 935, 'The calling of Matthew,' and in the Hermitage, St. Petersburg, by one portrait, No. 427.

*Pareja.*

Juan Bautista Martinez del Mazo (died 1667), a favourite pupil and the son-in-law of Velasquez, is represented at Madrid by fifteen works, chiefly landscapes, Nos. 788 to 803. He followed his master's style, for whose work Mazo's copies are sometimes mistaken.

*Del Mazo.*

Bartolomé Esteban Murillo (1618-82) was born at Seville: in his twenty-fourth year he arrived in Madrid and became a scholar of Velasquez. The large number of important paintings, besides smaller works to be found in many European galleries, are evidences of Murillo's great fertility and steady labour. Just as Velasquez achieved the

*Murillo.*

*Murillo.*

highest excellence in Spain by a realistic although subtle study of nature, so Murillo is the most perfect representative of Spanish ideal art. This remark is not intended to apply to the earlier works of Murillo—for nothing can be more naturalistic both in subject and execution than his wonderful studies of beggar-boys—but to later and more matured compositions, when his pencil was occupied solely with religious subjects. The different styles which Murillo adopted at various periods of his life are commonly known as the “Frio,” or cold style; the “Calido,” or warm style; and the “Vaporoso,” or aerial style. To find examples of Murillo’s early work we must look to galleries out of Spain, for not one of the ‘Beggar-boys’ remains in his native country. In the Louvre No. 547 is an excellent example. In the Dulwich Gallery there are two fine paintings of Spanish peasant-boys, Nos. 283, 6, and an admirably painted flower-girl, No. 248. In the Munich Gallery there are three groups of Spanish boys, Nos. 348 (the best), 349, 357; besides two other paintings, one of peasant-girls, the other a woman and boy, Nos. 368, 376. The Hermitage, St. Petersburg, possesses three excellent examples in No. 376, ‘Boy and dog,’ No. 377, ‘Peasant laughing at a dog,’ and No. 378, ‘Girl with fruit.’

It is at Seville, however, that the master’s finest compositions are still to be found. The Cathedral contains one of his masterpieces, the ‘Infant Christ appearing to S. Anthony of Padua,’ a wonderful work in the “warm style.”\* In the Museum some

\* This is the picture from which the figure of S. Anthony was not long ago cut out and carried away to America. It was recovered, and has been well replaced.

twenty-four works by Murillo are preserved. Chief among these is the well-known 'S. Thomas of Villanueva distributing alms,' No. 84, which is perhaps the most complete of all Murillo's compositions, although the 'S. Elizabeth of Hungary attending to the poor' may be preferred by some. Certainly the 'S. Thomas' conveys an admirable lesson to any student of art in the grouping of the figures and the masterly arrangement of light and shade. Another of the best works in the Museum is a beautiful 'Assumption of the Virgin,' No. 55, better known as a 'Conception,' a subject which Murillo often chose and always painted in his "vaporoso" style. Two others are here also—a colossal painting, No. 68, and another of the ordinary size, No. 93. Two fine male figures, SS. Leandro and Buenaventura, No. 83, and the two female saints Justa and Rufina, No. 95, are admirable examples of his second style. Equally good are four separate representations of 'Saints with the Infant Christ,' Nos. 45, 53, 60, 92. Also a 'Madonna with St. Felix,' No. 90; the famous 'Madonna,' No. 52, called 'La Servilleta,' from an erroneous tradition that it was painted on a napkin; and the fine early picture of the 'Madonna and S. Augustine,' No. 59. Other important canvases are still to be seen in the Hospital of the Santa Caridad at Seville, although five of the eight which originally formed the series, painted 1670-4, have been dispersed. In the chapel there hang two very fine works by Murillo—'Moses striking the rock,' and its pendant, the 'Miracle of the loaves and fishes.' Besides these are the following: a smaller work in the dark style

*Murillo.*

approaching much to that of Ribera, and known as 'S. Juan de Dios'; a fine 'Conception'; and two small panels of an 'Infant Christ' and the 'Child S. John.' Many excellent examples are in the Madrid Museum. Particularly fine compositions are the 'Virgin appearing to S. Bernard' and the 'Virgin receiving S. Ildefonso,' Nos. 868, 9. The 'Holy family del Pajarito' and the 'Adoration of the shepherds,' Nos. 854, 9, are specimens of the master's more naturalistic style. Three fine 'Conceptions' are here, each one different, Nos. 878, 9, 80. The charming and well-known picture of the 'Child Jesus and S. John,' or 'Los Niños de la Concha,' No. 866, is with many others well worthy of notice. In the Academia de S. Fernando is the afore-mentioned fine work of Murillo, 'S. Elizabeth of Hungary attending to the poor.' There are besides two large semi-lunar canvases, both noble compositions, relating to the miracle of the snow: of which the 'Dream,' the finer of the two, is regarded as the first example of his "vaporoso" style. The Hermitage, St. Petersburg, is very rich in the master's works, among which the following may be noted: No. 360, 'Isaac blessing Jacob,' a large canvas, chiefly landscape; No. 361, an 'Annunciation'; No. 362, one of his 'Conceptions,' a good example, but not of the finest rank. A painting of extreme beauty is a 'Holy family,' or 'Repose in Egypt,' No. 367; a large and good composition, the 'Deliverance of Peter,' is No. 372; a 'S. Anthony and child,' No. 373, is a lovely picture; while in his darker style, but a fine work, is the 'Martyrdom of Pedro Arbuez,' No. 374. 'An Adoration of the shepherds,' No. 380, presents a charming

infant amidst a group of rude Spanish peasants. Besides these there are several small beautiful works. Our National Gallery contains admirable examples in the 'Holy family,' No. 13, and in the well-known 'S. John and the Lamb,' No. 176, of which there is a fine replica in the Hermitage, No. 379: the Dulwich Gallery possesses the 'Madonna del Rosario,' No. 347. In the Louvre are three fine 'Conceptions,' in the "vaporoso" style, Nos. 538, 539, 541; also a beautiful 'Holy family,' No. 543, similar to that in our National Gallery; and a 'Madonna,' No. 542, in his "cold" style. Another 'Madonna' of his best period is No. 40 in the Pitti. An admirable 'S. Anthony and child' is No. 414 at Berlin. A fine work, the 'Apotheosis of S. Rodrigue,' forms No. 633 in the Dresden Gallery. Murillo's last picture was a 'Marriage of S. Catharine,' an altarpiece for the Church of the Capuchins at Cadiz, where it remains, still unfinished: he stumbled on the scaffold and received an injury, of which he soon after died.

Sebastian Gomez was Murillo's slave, and painted after his master's manner: an example is No. 386 in the Hermitage, St. Petersburg. But a closer and more accomplished imitator of Murillo was Alonso Miguel de Tobar. Some of his productions have doubtless passed for those of the master: he is chiefly seen in some churches in Spain.

J. Carreño de Miranda (1614–85) painted numerous religious pictures and some excellent portraits. He became one of the painters to Philip IV., and subsequently to Charles II. Examples of his portraiture may be seen in the Madrid Museum: note Nos. 690, 2.

*Sebastian  
Gomez.*

*De Tobar.*

*De  
Miranda.*



*De la  
Vega.*

Diego Gonzales de la Vega (1622–97) was also a court painter, but his works are feeble and need not be enumerated.

*Leal.*

Juan de Valdes Leal (1630–91) painted religious pictures of considerable note. Examples of his work are to be found in the Hermitage, Nos. 391, 2, 3, 4; at Dresden, No 636; and at Madrid, Nos. 1049, 50.

*Claudio  
Coello.*

Claudio Coello, of the school of Castile (1635–93), has rightly been termed in Spain the ‘last of the old masters’; for after him Spanish monarchs engaged foreign painters to adorn their palaces, instead of employing native artists. Coello held this post in the household of Charles II., for whom he executed his principal work, the ‘Collocation of the Host,’ still preserved in the Escorial. His own portrait is No. 431 in the Hermitage.

A long list of painters of very inferior merit living in the latter part of the seventeenth and in the beginning of the eighteenth centuries, might follow here; but a study of their works is neither interesting nor instructive. Sir W. Stirling Maxwell’s very complete ‘Annals of the Artists of Spain’ will furnish all necessary details respecting them, if the reader wishes to pursue the subject further.

*Eighteenth  
century.*

The last painter to be mentioned here is Francisco Goya y Lucientes (1746–1825). Without systematic instruction in his art, he studied the old master almost solely and by himself, and became a prolific painter. His nature appears to have been wild and eccentric, but he produced some excellent works of different kinds, among them some large compositions and some capital portraits. Several of the former are found in the Madrid Museum, one *salon* then

being entirely devoted to large designs for tapestry. Among the portraits are those of Charles IV. and Doña Maria Luisa, which frequently occur. An admirable full-length portrait of a man seated, No. 534, may be found in the Long Gallery of the Louvre, and three characteristic examples are in the Museum at Lille, Nos. 242, 3, 4.

It may not be out of place to say here, in reference to any school of painting proper to Portugal, that the existence of one has never been recognised. In fact, a history of the schools of painting in Spain covers the art-history of the entire Peninsula. There are moreover in Portugal no public galleries worthy of mention; and almost the only known Portuguese painter is Gran Vasco, who flourished probably in the earlier part of the sixteenth century, and to whom some productions of that age are chiefly attributed.

## A TABLE

OF THE DATES OF THE PRINCIPAL PAINTERS OF THE SPANISH SCHOOLS.

School.		Birth.	Death.
Toledo . .	Antonio del Rincon . . .	1446	1500
Castile . .	Alonso Berruguete . . .	1480	1561
Seville . .	Luis de Vargas . . .	1502	1568
Valencia. .	Vicente Joanes, about . .	1506	1579
Toledo . .	Luis de Morales, el Divino .	1510	1586
Castile . .	Alonso Sanchez Coello, about	1515	1590
Castile . .	Gaspar Becerra . . .	1520	1570
Castile . .	Juan F. Navarrete, el Mudo .	1526	1579
Seville . .	Pablo de Cespedes. . .	1538	1608
Toledo . .	Dom. Theotocopuli, "Il Greco"	1548	1625
Seville . .	A. Vasquez, painted about 1580-1610 . . .	—	—
Valencia . .	Francisco de Ribalta . . .	1550	1628
Seville . .	Juan de las Roelas . . .	1558	1625
Seville . .	Francisco Pacheco . . .	1571	1654
Castile . .	Vicente Carducho . . .	1572	1639
Seville . .	Francisco de Herrera, el Viejo	1576	—
Toledo . .	Luis Tristan . . .	1586	1640
Valencia . .	José de Ribera, Lo Spagnoletto	1588	1656
Valencia . .	Juan de Ribalta . . .	1597	1628
Seville . .	Francisco Zurbaran . . .	1598	1662
Seville . .	Diego Velasquez de Silva .	1599	1660
Castile . .	J. B. Martinez del Mazo . .	—	1667
Granada . .	Alonso Cano . . .	1601	1667
Seville . .	Antonio del Castillo . . .	1603	1667
Seville . .	Pedro de Moya . . .	1610	1666
Castile . .	Juan Pareja . . .	1610	1670
Castile . .	Juan Carreño de Miranda .	1614	1685
Seville . .	Bartolomé Esteban Murillo .	1618	1682
Seville . .	Sebastian Gomez, "Mulatto de Murillo," about . . .	1620	—
Seville . .	Francisco de Herrera, el Mozo	1622	1685
Castile . .	Diego Gonzales de la Vega .	1622	1697
Seville . .	Juan de Valdes Leal . . .	1630	1691
Castile . .	Claudio Coello. . .	1635	1693
Seville . .	Alonso Miguel de Tobar . .	1678	1758
Madrid . .	Francisco Goya . . .	1746	1825

## THE RISE AND PROGRESS OF PAINTING IN FRANCE.

not a distinguishing feature of the French genius to produce early painters of great excellence, like those who flourished in Italy, the Netherlands, and Germany, during the thirteenth and fourteenth centuries. It is true that a school of painters and miniaturists existed in France from the time of Charlemagne (who first encouraged this art of painting) and continued without interruption several centuries, and that it was revived by Italian influence on the removal of the papal see to Avignon by Pope Clement V., in 1305. In the fifteenth century the painter ceased to be an illuminator only: and the names of two artists were distinguished, namely, René of Anjou (1408–80) and Jean Fouquet of Tours, the latter of whom was greatly influenced by the school of Van Eyck, and was a precursor to Louis XI. The former was not merely a miniaturist, but has left paintings which are now in Aix Cathedral, at Villeneuve near Avignon, and in the Musée Cluny at Paris. By him, besides numerous elaborately illustrated manuscripts, there is a ‘Madonna’ at Antwerp, No. 1015. In the Louvre two life-size portraits have been attributed to him, Nos. 652, 3. Four others, also, the authors of which are unknown, are exhibited, No. 650 as work of the end of the

*Fifteenth  
century.*

*René of  
Anjou.*

*Jean  
Fouquet.*

*Sixteenth  
century.*

*School of  
Fontaine-  
bleau.*

*The  
Clouets.*

*Jean.*

*François.*

fourteenth century, No. 651 and others as work of the fifteenth.

In the beginning of the sixteenth century, Francis I. invited painters, chiefly from Italy, to decorate his palaces, and in particular that of Fontainebleau. Among those who painted there were Il Rosso in 1530–41, with Luca Penni and Bagnacavallo; Primaticcio worked in 1531 and long afterwards; Pacchiarotto in 1535, and Niccolò dell' Abate. Their works, since destroyed, influenced to a great extent the style of succeeding French painters, who, if they did not visit Rome, studied these Italian productions at Fontainebleau. At the same period the school of the Clouets arose in portraiture, which was developed independently of the former school and maintained a distinct style of its own. There were three painters of this name—Jean or Jehan Clouet, the father; his son, also called Jean; and his grandson, François Clouet. The father came originally from Flanders, and brought with him to France much of the manner and the feeling of the Van Eycks. Jean, his son (1485–1545), painted small and delicately finished portraits, of which may be mentioned those of Francis I., one in the Louvre, No. 109, painted in 1528, the other in the Uffizi, No. 667, painted in 1524. By François (about 1510–74), the most important of the three, a few exquisite portraits are still in existence. In the Louvre he is represented by two portraits of Charles IX. and of Elizabeth of Austria, Nos. 107, 8. Some other small works are attributed to him there, and to his followers. There is a fine portrait by the master, No. 1487, in the Hermitage, St. Petersburg; one of

Francis II. of the year 1547 is No. 33 at Antwerp; and two are at Berlin, Nos. 472, 5. Good small portraits are Nos. 561, 631 at Hampton Court, and No. 2420 at Dresden. Still smaller, and like a gem for brightness and beauty, is No. 429, the portrait of a lady, in the Städel, Frankfort.

Jean Cousin (about 1501–89), born at Soucy near Sens, was a man of cultivated taste, and is generally considered as the founder of the national French school of painting. It is known that he worked as a sculptor and architect, and also wrote a book on the proportions of the human body. His largest undoubted work is the painting of the ‘Last Judgment,’ No. 137 in the Louvre.

*J. Cousin.*

The two brothers Antoine (about 1593–1648) and Louis Le Nain (about 1588–1648), inasmuch as they, like Cousin, preserved the French characteristics and were not affected either by the Fontainebleau or Flemish schools, must be named first. They often painted together under the surname of Le Nain, choosing subjects from peasant life studied faithfully from nature. Examples are to be seen in the Louvre, the best being the ‘Blacksmith,’ No. 375, and an ‘Adoration of the shepherds’ in the Uffizi, No. 659.

*Le Nain.*

Martin Fréminet (1567–1619) was one of the first to be attracted by Italian eclecticism. A work by him is in the Louvre, ‘Mercury, Æneas, and Dido,’ No. 211; and at Fontainebleau he painted the ceiling of the chapel.

*Fréminet.*

Simon Vouet (1590–1649) studied much in Rome, and there admired and imitated successfully the works of the Bolognese school. On his return to France he established a large academy of painting, and thus influenced most of the principal French

*Seventeenth century.*

*Vouet.*

painters of the seventeenth and eighteenth centuries. Among his pupils were Laurent de la Hyre, Le Sueur, Le Brun, Mignard, and Dufresnoy. His own works are numerous; among them may be mentioned two in the Louvre, Nos. 141, 7, and a good composition in the Brussels Museum, 'S. Carlo Borromeo praying for those stricken by the plague,' No. 343.

*Blanchard.*

A contemporary painter, and in some degree rival of Vouet, was Jacques Blanchard (1600–38). He was most esteemed as a colourist, and took the works of the late Venetian school as his models. Examples of his style may be found in the Louvre, Nos. 14–17.

The next group comprises men who, although French by nationality, were educated chiefly in Italy. Among them may be named Valentin, La Hyre, Nicolas Poussin, Gaspar Dughet (often erroneously called Gaspar Poussin), Claude Gelée (known as Claude Lorraine), Dufresnoy, and Sébastien Bourdon.

*Valentin.*

Moïse Valentin (1601–32) left France at an early age for Rome, where he studied and remained all his life. There he was a friend and contemporary of Vouet, Gelée, and Poussin, but he painted with great technical ability in the manner of Caravaggio. The examples of his work in the Louvre are not first-rate, with the exception of the 'Concert,' No. 586, and the 'Fortune-teller,' No. 588. Two excellent canvases in this style are in the Hermitage, Nos. 1490, 1, and a good composition is in the Museum at Nantes. He succeeded best, like many Italian artists in the seventeenth century, when he confined himself to unambitious subjects. A large work by him is in the Vatican, the 'Martyrdom of S. Processo': the subject is coarsely treated and unpleasant in colour,

but the drawing is correct. Somewhat similar is a large 'Martyrdom of S. Lawrence,' No. 2075 in the Museum at Madrid.

Laurent de la Hyre (1606–56) was a painter of little originality who followed in turn the styles of several masters. Two of his works may be noted in the Louvre, Nos. 286, 90, and another is in the Belvedere, Vienna, No. 41 Green Cabinet.

*La Hyre.*

Nicolas Poussin (1594–1665), born in Normandy, is perhaps the greatest master of the French school. When still young, and in spite of many difficulties, he succeeded in making his way to Rome, and there enrolled himself among the pupils of Andrea Sacchi; but he formed his style chiefly from the study of the antique and of the works of the great Renaissance masters. He usually chose subjects which could be treated classically, and executed them with due regard to historical truth in dress and details. His works are generally wanting in effective distribution of light and shade, in depth, and in warmth of colour. In consequence of the correctness of his composition and his excellent grouping, he has been termed the 'Painter of Intellect.' Poussin is seen to the greatest advantage in the treatment of mythological subjects. Numerous works by the master are in the Louvre: Nos. 448, 9, 50, 1 are representations of the four seasons, illustrated by subjects taken from the Old Testament history. His own portrait, No. 447, is interesting. Examples of mythological subjects are a 'Bacchanalia,' No. 440; the 'Triumph of Flora,' No. 443; the 'Shepherds of Arcadia,' No. 445; and a subject from Roman history, No. 436: while the 'Diogenes,' No. 453, is a good specimen of Poussin's

*Nicolas  
Poussin.*



*N. Poussin*

landscape-painting. Besides these the Louvre contains some large canvases of subjects from sacred history: for example, 'Eleazar and Rebecca,' No. 415; two compositions of the 'Finding of Moses,' Nos. 416, 17; the 'Ecstasy of S. Paul,' No. 433; and many others. One fine example of Poussin, and many poor ones, in the Madrid Gallery, is the 'Ch of Meleager,' No. 2051. A few average examples to be found at Berlin. He is well seen in the Hermitage, St. Petersburg, in the 'Triumph of Neptune,' No. 1400, and others; and at Dresden, where No. 648 may be noted. In the Vatican there is a large and powerful composition, the 'Martyrdom of Erasmus,' but it is unpleasing in colour and uniform in tone. Good illustrations from mythology are in our National Gallery: a 'Bacchanalian dance,' No. 62; and a 'Bacchanalian feast,' No. 42. Dulwich similar works are Nos. 305, 15. Poussin spent but a short portion of his time in France, and returned to Rome for the remaining years of his life, where he died in 1665.

*Gaspar  
Dughet.*

Gaspar Dughet (1613-75) was born in Rome, of French parents; his sister married Nicolas Poussin, so that the two painters were intimately connected. Gaspar became a landscape-painter, and doubtless received instruction both from Nicolas Poussin and Paul Bril, the Flemish landscape-painter. He studied effects from nature, and was especially fond of representing storms and hurricanes. There are some characteristic works by him in our National Gallery, rather dark and sombre in tone, Nos. 31, 6, 95, 10. At Dresden, among many that are good, one may be noted, No. 656A; and in the Pitti Palace at Florence

Nos. 421, 36, 41 are noble landscapes. Others are to be seen at Madrid and at Munich.

But Claude Gelée (1600–82), called Lorraine from his native province, has a far greater reputation as landscape-painter than Gaspar Dughet. He executed classical landscapes and seaside pictures, and often gave a poetical charm to an otherwise uninteresting subject. In the Louvre are some fine works by the master: the ‘Landing of Cleopatra at Tarsus,’ No. 223—a successful adaptation of an historical event; the ‘Ulysses,’ No. 225; a ‘Sea-port,’ No. 226; the ‘Village fair,’ No. 221; and No. 224, ‘David anointed king by Samuel.’ Still better works than these are to be found in our National Gallery, notably the ‘Embarkation of the Queen of Sheba,’ or the ‘Bouillon Claude,’ No. 14; and No. 6, ‘David at the Cave of Adullam,’ known as the ‘Chigi Claude.’ The ‘Marriage of Isaac with Rebecca,’ No. 12, is a repetition of the large work in the Doria Palace at Rome. Nos. 5, 30, 55 should also be noticed. In the Dulwich Gallery he is fairly represented by Nos. 244, 70, 5. In the Madrid Museum a ‘Hermit at prayer’ and a ‘Magdalen,’ Nos. 1989, 92, are excellent works; so also are the very fine examples in the Hermitage at St. Petersburg—namely, four representations of ‘Morning,’ ‘Noon,’ ‘Evening,’ and ‘Night,’ Nos. 1428, 9, 30, 1. There are two noble landscapes in the Uffizi, Nos. 774, 848; one in the Brussels Museum, No. 199; two in the Dresden Gallery, Nos. 654, 5; and four at Munich, Nos. 391, 9, 407, 16.

Charles Antoine Dufresnoy (1611–65) is better known as the author of a poem on painting than as

*Claude  
Lorraine.*

*Dufresnoy.*

an artist. He was very intimate with Pierre Mignard at Rome, and aided him in some frescoes in the cupola of the Val-de-Grâce at Paris. Two of his works are in the Louvre, Nos. 212, 13.

*Bourdon.*

Sébastien Bourdon (1616–71) adopted the style of Poussin, and likewise studied at Rome. His best work is the ‘Martyrdom of S. Peter,’ now in the Louvre, No. 42; besides this are a ‘Descent from the Cross,’ No. 40, and two good examples of portraiture, Nos. 47, 8. In the Cassel Gallery, No. 456, a ‘Vivandière and officers,’ is a characteristic work. Another is in the Hermitage, the ‘Death of Dido,’ No. 1421. He was, moreover, a landscape-painter, and is represented by a good specimen in our National Gallery, No. 64.

*Le Sueur.*

Eustache Le Sueur (1616–55) was the first French painter of note who studied chiefly in Paris, and did not visit Rome. During his short and uneventful life, his talents were little appreciated, and were overshadowed by the greater fame of his ambitious rival Charles Le Brun. Le Sueur executed numerous compositions, the most important of which are to be seen in the Louvre. One of his earliest works is the series of twenty-two paintings relating to the ‘History of S. Bruno,’ Nos. 525–47. They are for the most part commonplace both in design and execution; Nos. 525, 7 being superior to the others. His masterpiece is the well-known ‘Preaching of S. Paul at Ephesus,’ No. 521. The ‘Christ bearing the Cross,’ No. 517, and the ‘Descent from the Cross,’ No. 518, are works of smaller size, but of excellent quality. As examples of Le Sueur’s paintings of another character, the ‘Nine Muses,’ Nos. 558–62, and

his latest work, the 'History of Love,' Nos. 551-6, should be noted.

Charles Le Brun, born at Paris (1619-90), went to Italy when young and entered the school of Poussin. On his return he was appointed to fill some important posts by Louis XIV. For the King he painted several vigorous pictures of subjects from the 'Life of Alexander the Great,' now preserved in the Louvre, Nos. 70-4, which possesses all his best works, excepting the 'Massacre of the Innocents,' No. 252, and 'Horatius keeping the bridge,' No. 319, in the Dulwich Gallery. Among those in the Louvre there are several sacred subjects, the 'Sleeping Jesus,' No. 56, a 'Holy family,' known as the 'Benedicite,' No. 57, and four from the 'Life of Christ,' Nos. 58, 9, 60, 1. In the 'Descent of the Holy Ghost,' No. 64, Le Brun has painted his own portrait as one of the assembled disciples; and his 'Repentant Magdalen,' No. 66, is said to have been a portrait of Madame de la Vallière. The same subject is repeated in the Munich Gallery, No. 392, with others. Examples are to be found at Berlin, St. Petersburg, Dresden, Vienna, and the Uffizi.

*Le Brun.*

A rival and successor of Le Brun in the King's favour was Pierre Mignard (1610-95), best known as a portrait-painter. He resided for a long period at Rome, and obtained the name of 'Le Romain' to distinguish him from his elder brother, Nicolas Mignard, called d'Avignon (1605-68), who worked chiefly as an engraver. The famous 'Vierge à la Grappe,' by Pierre, No. 349 in the Louvre, was painted under the influence of the Italian school; another fine work is a large canvas in the Hermitage, St. Peters-

*Mignard.*

burg, 'Darius at the feet of Alexander,' No. 1. His principal work of this kind, however, is fresco of the 'Paradise,' in the Val-de-Grâce at Paris, finished in 1663. The following are examples of his portraiture, a large group of Louis the Dauphin (son of Louis XIV.), his wife and children, No. 360, and his own portrait, No. 360, in the Louvre. Others are Nos. 670, 88 in the Uffizi; No. 46 in Berlin; and in the Madrid Gallery, Nos. 2021, 3,

*Noel  
Coypel.*

Noel Coypel (1628–1707) was the chief of a family of painters of small note. He was one of the French masters who painted in a more simple and natural style than that which prevailed at this time, and was the result of a high regard for Italian eclecticism. The Louvre possesses five of his works, of which No. 142 may be named.

*The Boullongnes.*

Boullongne was the name of a family of which many members were painters. Louis (1609–74) was the father, chiefly copied the old masters, and taught two sons, Bon Boullongne (1649–1717) and Isaac (1654–1733). They worked together at the Hospital of the Invalides, Paris, and some paintings by the elder are in the Louvre.

*Jouvenet.*

Jean Jouvenet (1644–1717) was a pupil of Philippe de Champaigne, and rose to an important position as a painter. His masterpiece, a 'Deposition,' is No. 301 in the Louvre, which contains other examples. Many of his works are to be found in the Provincial Museums of France.

*Santerre.*

Jean-Baptiste Santerre (1651–1717) gained a reputation in his time chiefly as a painter of single figures, often nudes, and seldom attempted large compositions. He is represented in the Louvre

a 'Susanna in the bath' and a 'Female portrait,' Nos. 496, 7.

Three painters of battle-pieces in the style of Falcone and Salvator Rosa may be mentioned here: Jacques Courtois, called Bourguignon (1621-76), his pupil Joseph Parrocel (1648-1704), and Charles Parrocel, the son (1688-1782). The first named executed a large number of works, of which examples are to be found in most public galleries. They display much sameness of treatment, and it suffices to note those in the Louvre, of which No. 132 is the best. By Joseph Parrocel there are two sketches in the Louvre, Nos. 393, 4, and some large works by Charles are preserved at Versailles. There were several painters of this name of inferior merit.

*Bourguignon and the Parrocels.*

François Le Moine (1688-1737) was a mannerist of the Franco-Italian school of eclecticism before referred to, and painted history in a feeble style, not without a certain elegance. One work by him is in the Louvre, No. 361; another is in the La Caze Collection, No. 225.

*Le Moine.*

Pierre Subleyras (1699-1749) painted religious subjects with considerable power, and was much esteemed during his lifetime. One of his chief works is the 'Mass of S. Basil,' No. 508 in the Louvre, which was reproduced in mosaic in S. Peter's, Rome, but his masterpiece, also in the Louvre, is No. 504, 'Christ in the house of Simon,' dated 1739.

*Subleyras.*

An able French portrait-painter was Hyacinthe Rigaud (1659-1743), who executed a large number of portraits of Louis XIV. and his courtiers. In the Louvre there is a portrait of the monarch himself,

*Rigaud.*

No. 475; of Bossuet, No. 477; and of Charles Le Brun and Pierre Mignard on one canvas, No. 480. Rigaud's portraits are frequently met with. There is one in our National Gallery, No. 903; three in the Dulwich Gallery, Nos. 2, 98, 118; at Dresden one, No. 676; and at Vienna another, No. 73 Green Cabinet.

*Largillière.*

A contemporary of Rigaud was Largillière (1656-1746), one of the most successful portrait-painters of the time: an example in the Louvre is No. 320, a portrait of Charles Le Brun; and in the La Caze Collection are a portrait group, No. 224, a portrait, No. 221, and a small study, No. 216, for the 'Conference,' No. 1537 in the Hermitage, St. Petersburg.

*C. van Loo.*

Carle van Loo (1705-65), the most talented of a family which produced several painters, was a pupil of Le Moine. He painted a large number of mythological subjects and some good portraits. In the Louvre is a good full-length of Marie, Queen of Louis XV., No. 330, besides other works. His elder brother, J. B. van Loo (1684-1744), who worked much in Italy, is represented by a large work in the Louvre, No. 324, and by two portraits at Hampton Court.

*J. B. van Loo.*

In the end of the seventeenth century a species of genre painting originated in Paris which was more or less successfully cultivated by a group of clever artists and which has always been regarded as characteristic of the French school. Antoine Watteau (1684-1721), born at Valenciennes, was the first exponent of the new style, and many followed at more or less distance in his steps. He came to Paris at the early age of sixteen, and shortly after

*Watteau.*

apprenticed himself to Gillot, who was then chief decorator and costumier at the opera. From this master Watteau learned the technical portion of his art, and the time spent as his assistant behind the scenes doubtless suggested stage groups and costumes as subjects for his compositions. The experience thus acquired enabled him to imagine and depict with admirable grace and vivacity "réunions" and "fêtes galantes"; crowding his small canvases with groups of ladies and gentlemen in brilliant and fancy costumes, love-making, dancing on the green turf, or sauntering in ornamental grounds. In these subjects Watteau gained deservedly a great reputation, but in the hands of imitators of inferior taste such a form of art easily became degraded. Most of Watteau's works have the quality of excellent grouping, and contain some good landscape; all have the charm of fresh sparkling colour. A fine example is in the Louvre, No. 649; others are in the La Caze Collection, Nos. 260, 3. Characteristic works are in the Dulwich Gallery, Nos. 197, 210; two small pictures in the National Gallery, Edinburgh, Nos. 64, 81; at Berlin, Nos. 468, 70; and two similar at Dresden, Nos. 687, 8. At Madrid there are two charming specimens of the master, Nos. 2083, 4; others are to be seen in the Uffizi at Florence, No. 671; at Munich, No. 1312; and at Vienna, No. 20 Room II. ground floor. Watteau had numerous followers, none of whom possessed his brilliant qualities. There are three who, although inspired by him, cannot be considered as servile copyists, namely, Nicolas Lancret, J. B. Joseph Pater, and François Boucher, perhaps the best known of the three.



*Lancret.*

Lancret (1690–1743), while adopting the form of Watteau's art, studied and faithfully reproduced the manners, dress, and amusements of the members of the "Belle Société" at the Court of Louis XIV. He lacked the imagination and delicacy of Watteau, but his works display more correctness in drawing and detail. A series of no great merit, representing 'Infancy, Youth, Manhood, and Old Age,' is in our National Gallery, Nos. 101–4; ten examples may be found in the Louvre and the La Caze Collection; and three are at Dresden, Nos. 696, 7, 8. He is well seen in the Hermitage in three important works, Nos. 1507, 8, 10.

*Pater.*

Pater (1695–1736), a native of Valenciennes, was poor and uneducated, but possessed marvellous technical facility. He occupied a very different position from that of Watteau at the opera, or that of Lancret in society, and his works accordingly differ. He chose his subjects from low comedy or burlesque, and imparted to them a certain amount of humour. Examples may be found at Dresden, in the La Caze Collection at the Louvre, and in the National Gallery, Edinburgh.

*Boucher.*

François Boucher (1704–70) began his studies under Le Moine, but soon found that the theatre had more attractions for him. He therefore forsook all teaching and sought for models among actresses and ballet girls, whom he called Venuses or Shepherdesses and placed in landscapes equally theatrical and false. He decorated china, and produced numerous designs for tapestry, ceilings, &c. Of his cabinet pictures there are fair examples in the Louvre. A 'Diana and nymphs,' No. 24, a 'Renaud and Armid,'

No. 23, and a larger 'Vulcan and Venus,' No. 25, should be noted, besides others, in the La Caze Collection. There is a small portrait in the National Gallery, Edinburgh, No. 70. J. Honoré Fragonard (1732-1806), one of Boucher's scholars, was a rapid and fertile painter. Some of his works are in the Louvre. For abundant illustrations of work by this group of artists see the catalogues at the end of this volume.

*Fragonard.*

The animal-painters of the French school must not be omitted. There were two contemporary with Watteau, and who appeared somewhat to emulate the style of Snyders, and executed some studies of game and hunting-pieces. These were François Desportes (1661-1743) and J. B. Oudry (1686-1755). Several works of both masters are to be seen in the Louvre; among those by Desportes are studies of dogs for Louis XIV.; Oudry succeeded him at court, and painted dogs for Louis XV. Examples of Desportes are Nos. 164, 80, 1; and of Oudry are Nos. 386, 7, 8.

*Animal-painters.*

*Desportes.  
Oudry.*

One painter of flower-pieces, reminding us of the Dutch masters, was J. B. Monnoyer (1634-99), generally called "Baptiste." He is best seen in the Louvre. Several examples are at Hampton Court.

*Monnoyer.*

It is a pleasure to turn from these somewhat mannered and artificial works to the truly admirable and charming studies of genre and still-life by J. B. Siméon Chardin (1699-1779), one of the most successful portrayers of "nature morte" belonging to his own or any other school. All the works by him in the Louvre, and there are many, are worthy of close study, although only a few of the finest can be enumerated here. A genre painting, known as the

*Chardin.*

*Chardin.*

'Blessing,' and a 'Dead rabbit with hunting-ge' Nos. 99, 100, are two of the best in this gallery. In the La Caze Collection his works are still numerous. There is a somewhat inferior version of the 'Blessing,' No. 170, but the still-life merits the highest praise—note particularly Nos. 174, 5, 6, 80, 1, 4. It is interesting to observe the different methods Chardin adopted in treating these subjects: for example, No. 180 is for the most part thin and painted in transparent colour; while in No. 184 the colour is solidly laid on, and forms throughout a thick impasto. Two works are attributed to the master in Dulwich Gallery, Nos. 27 and 308. An admirable portrait of Madame Geoffrin is in the Musée Fabre at Montpellier, No. 79, and a piece of still-life is in the Museum at Rouen. In the Hermitage is a charming small picture, the 'Wash woman,' No. 1514; and there is a replica of the 'Blessing,' less good than the preceding, No. 1515. The Liechtenstein Gallery, Vienna, possesses five beautiful little works, Nos. 557-60.

*Greuze.*

Another painter of genre subjects and portraits is J. B. Greuze (1724-1805). One of his best works is perhaps the 'Village betrothal,' No. 260 in the Louvre; but equally good are the 'Paternal cure' No. 261, and the 'Broken jug,' No. 263, the last of which is in the National Gallery, Edinburgh, No. 82. He gained a great reputation in his lifetime as a painter of single female heads, which are generally marked by affectation, and display much mannerism. Numerous studies in this style are in the Louvre. Three portraits are in our National Gallery, Nos. 206, 1019, 1020; one at Hamp

Court, No. 413; and in the National Gallery, Edinburgh, four works may be noted, Nos. 63, 112, 18, 370. Several examples are to be found in the Musée Fabre at Montpellier, especially Nos. 241, 6. A large composition, the 'Death of the paralytic,' is No. 1520 in the Hermitage. Most of the master's productions are, however, in private galleries.

The best marine-painter of the French school was Claude Joseph Vernet (1714-89), whose works occur in most European galleries. Our National Gallery contains a fine example, a 'View of S. Angelo, Rome,' No. 236. No fewer than forty of his compositions, chiefly marine-pieces, are preserved in the Louvre, of which Nos. 596, 615, 17, 23 are the best. Others may be found at Dresden, Munich, Florence, and Madrid, but they are as a rule uninteresting.

*Vernet.*

Joseph Marie Vien (1716-1809) should be remembered as having been the first to awaken a love for ancient classic art, as a reaction against the miserable prettiness of the Boucher school. Examples of his work are in the Louvre, Nos. 634-7, of which the first named is the best.

*Vien.*

Jacques Louis David (1748-1825) carried on the movement commenced by Vien, and took the remains of Greek and Roman art as models for figures and accessories in his pictures. During the First Empire this taste was carried to an extreme, and dominated not only the productions of the artist, but those of the art-workman of every grade. Of David's compositions in the Louvre, fourteen in all, the 'Oath of the Horatii,' No. 150, was one of the earliest. The 'Sabine women,' No. 149, created a great sensation when it appeared, but to the present taste it appears

*David.*

to exhibit an affectation of classical knowledge to be too forced in action. Some portraits in the Louvre: one of Madame Récamier, No. 159, should be

The names of a few other French masters of importance may be recorded here. Some works, enumerated in the catalogues, are meretricious and important, but do not appear to be sufficient, or to possess enough originality, to warrant introduction of any notes respecting them into our history.

Historical, Decorative: Jacques Callot, Pierre Stella, Nicolas Le Noir, the Corneilles, Charles Fosse, Nicolas Colombel, Antoine Coypel, J. Trioson, J. F. de Troy, Casanova.

Landscape: Pierre Patel.

Portraits: Claude Lefébvre, J. M. Nattier, J. B. van Loo, Antoine Pesne.

Genre, Still-life: Gillot, Etienne Jeaurat, Pierre de la Porte.

## A TABLE

OF THE DATES OF THE PRINCIPAL PAINTERS OF THE FRENCH SCHOOL.

School.		Birth.	Death.
	Réné of Anjou . . . . .	1408	1480
	Jean Fouquet, first half of the 15th century . . . . .	—	—
	Jehan Clouet, elder, settled in Tours about 1480 . . . . .	—	—
	Jehan Clouet, younger . . . . .	1485	1545
	Jean Cousin, about . . . . .	1501	1589
	François Clouet, about . . . . .	1510	1574
	Martin Fréminet . . . . .	1567	1619
	Antoine Le Nain, about . . . . .	1588	1648
	Simon Vouet . . . . .	1590	1649
	Jacques Callot . . . . .	1592	1635
	Louis Le Nain, about . . . . .	1593	1648
	Nicolas Poussin . . . . .	1594	1665
	Jacques Stella . . . . .	1596	1657
	Jacques Blanchard . . . . .	1600	1638
	Claude Gelée (Lorraine) . . . . .	1600	1682
	Moïse Valentin . . . . .	1601	1632
	Paris Corneille . . . . .	1603	1664
	Nicolas Mignard . . . . .	1605	1668
	Laurent de la Hyre . . . . .	1606	1656
	Louis de Boullongne . . . . .	1609	1674
	Pierre Mignard . . . . .	1610	1695
	Charles Dufresnoy . . . . .	1611	1665
	Gaspar Dughet (Poussin) . . . . .	1613	1675
	Eustache Le Sueur . . . . .	1616	1655
	Sébastien Bourdon . . . . .	1616	1671
	Charles Le Brun . . . . .	1619	1690
	Pierre Patel . . . . .	1620	—
	J. Courtois (Bourguignon) . . . . .	1621	1676
	Nicolas Le Noir . . . . .	1624	1679
	Noel Coypel . . . . .	1628	1707
	Claude Lefébvre . . . . .	1633	1675
	Jean Baptiste Monnoyer . . . . .	1635	1699
	Charles de La Fosse . . . . .	1636	1716

School.	Birth.	Death.
Jean Jouvenet . . . . .	1644	1717
Michel Corneille . . . . .	1646	1708
Nicolas Colombel . . . . .	1646	1717
Joseph Parrocel . . . . .	1648	1704
Bon Boullongne . . . . .	1649	1717
J. B. Santerre . . . . .	1651	1717
L. de Boullongne, younger . . . . .	1654	1733
Nicolas de Largillière . . . . .	1656	1746
Hyacinthe Rigaud . . . . .	1659	1743
Antoine Coypel . . . . .	1661	1722
François Desportes . . . . .	1661	1743
Gillot . . . . .	1673	1722
Jean Raoux . . . . .	1677	1734
Jean François de Troy . . . . .	1679	1752
Antoine Pesne . . . . .	1683	1757
Antoine Watteau . . . . .	1684	1721
J. B. van Loo . . . . .	1684	1745
J. Marc Nattier . . . . .	1685	1766
J. B. Oudry . . . . .	1685	1755
François Le Moine . . . . .	1688	1787
Charles Parrocel . . . . .	1688	1752
Nicolas Lancret . . . . .	1690	1743
J. B. Pater . . . . .	1695	1796
L. Tocqué . . . . .	1696	1772
P. Subleyras . . . . .	1699	1749
Siméon Chardin . . . . .	1699	1779
Etienne Jeaurat . . . . .	1699	1789
François Boucher . . . . .	1704	1770
Carle van Loo . . . . .	1705	1765
Claude Joseph Vernet . . . . .	1714	1789
Joseph Marie Vien . . . . .	1716	1809
Roland de la Porte . . . . .	1724	1793
Jean Baptiste Greuze . . . . .	1724	1805
Fr. Casanova . . . . .	1727	1805
Jean Honoré Fragonard . . . . .	1732	1806
Jacques Louis David . . . . .	1748	1825

## THE RISE AND PROGRESS OF PAINTING IN ENGLAND.

ative school of painting, in the ordinary sense of the term, existed in England before the reign of Edward I., who encouraged and patronised art in a country as no monarch had done before him.

a certain department of painting, however—of illumination—there had been a long line of successful painters, by whom we possess many fine examples, some dating as far back as the sixth and seventh centuries. Later on, under King Alfred and under the Conqueror, a flourishing school developed which attained to a perfection perhaps unequalled by any other European country in the eighth, twelfth, and thirteenth centuries. At this time, however, much of this art-work was closely allied to that of “miniature-painting”; so that it is difficult to determine precisely the date at which the latter style commenced. At all events it occupied a high position in the end of the sixteenth century,

Nicholas Hilliard and Isaac Oliver were acknowledged representatives of the art, and painted numerous portraits in miniature with great success. They were succeeded by Oliver’s son Peter, and by William Hoskyns, who maintained the character of the art, after which it declined.

The kings of England prior to the time of Charles I. like those of France, invited foreign artists of

*Illuminations.*

*Miniatures.*

*Sixteenth century.*

*Hilliard.*

*The Olivers.*



celebrity to visit their courts, and gave them commissions to execute. Henry VII. employed Jan Mabuse in this manner; and in Henry the Eighth's reign Hans Holbein took up his residence in England, and remained here during the last seventeen years of his life. Under Queen Mary, Queen Elizabeth, and James I. several Flemish painters—viz., Gerard Horembout, Sir Antonio Moro, Lucas de Heere, Cornelis Janssens, and Daniel Mytens—occupied posts at court; and in the reign of Charles I. Rubens and Van Dyck were brought over, the latter residing here for a long period. But in this reign there appeared also some native artists whose names are worthy to be placed on record. First must be named a miniature-painter of great skill, Samuel Cooper (1609–72), whose works were in much demand both in this country and abroad. He painted a well-known portrait of the Protector. At the same time two other painters appeared who were inspired by Van Dyck, and proved worthy followers of that great master—namely, William Dobson and Henry Stone, called "Old Stone."

Dobson (1610–46) was an excellent painter of portraits, the best of which are now in private collections. After the death of Van Dyck he became one of the King's painters. Portraits of himself and his wife in one frame are in the Gallery at Hampton Court, No. 376. His own portrait and that of Francis Quarles may be seen in our National Portrait Gallery, South Kensington; while a head, interesting as being that of the keeper of the gallery of King Charles I., is preserved in the Hermitage, St. Petersburg, No. 1387.

*Samuel  
Cooper.*

*Seven-  
teenth  
century.  
Dobson.*

Stone (1616–53) worked both as sculptor and painter. A good copy by him of Titian's 'Cornaro family' may be seen at Hampton Court, No. 444. His copies of some of Van Dyck's portraits are perhaps among the best of his productions, and are so good, indeed, as to have passed for works of the master.

*Stone.*

After Van Dyck two foreign painters succeeded him at court; these were Sir Peter Lely and Sir Godfrey Kneller.

Lely (1618–80), a Westphalian by birth, but of Dutch extraction, gained a great reputation in England as a painter of female portraits, and was employed by Charles II. to paint the reigning beauties of the day. These works are still in the Hampton Court Gallery. Good examples of portraiture by Lely may be seen in our National Portrait Gallery; those of Mary Davis, Nell Gwynn, the Countess of Shrewsbury, and the Duke of Buckingham may be particularly noted.

*Lely.*

Godfrey Kneller (1646–1723) was a native of Lübeck, but worked chiefly in this country, where he painted most of the notable men of his time, and in particular some of the members of the "Kit-Kat Club." Many good specimens of portraiture are in the Hampton Court Gallery, among which may be mentioned a full-length of Peter the Great in armour, No. 57. Some of his portraits may be seen in our National Portrait Gallery, those of the Duke of Bedford and William Congreve being the best; and there is one in our National Gallery, No. 273. Two portraits in the Hermitage may also be noted—one of Locke, No. 1388; the other of Gibbons the sculptor, No. 1389.

*Kneller.*

*Walker.*

An Englishman, Robert Walker, painted portraits in the seventeenth century, especially of the chiefs of the Commonwealth. One of Cromwell is in the Hermitage, No. 1386; and others may be found in our National Portrait Gallery. A portrait of himself may be seen at Hampton Court, No. 365.

*Riley.*

Sir Peter Lely had one pupil of some note—namely, John Riley (1646–91), born in London, by whom there is a portrait at Hampton Court, No. 372. He was the master of Jonathan Richardson (1665–1745), who is better known as a writer on art than as a painter. Both these painters are represented in our National Portrait Gallery: the former by portraits of Lord Russell and King James II.; the latter by portraits of Anne Oldfield and Matthew Prior. There also, among the portraits of great lawyers recently presented by Serjeants' Inn, is one of Lord Chief Justice Pratt by Richardson.

*Richardson.**Jervas.*

Charles Jervas (1675–1739), born in Ireland, may be named here as a pupil of Kneller, whose style he adopted. An interesting portrait of Dean Swift by him may be seen in our National Portrait Gallery. His friendship with Pope should not be forgotten.

*Thornhill.*

Sir James Thornhill (1676–1734) attained a certain reputation by his large works. They possess, however, no particular merit, being chiefly decorative, and following the conventional style of the age. Examples are to be seen on the ceilings of Hampton Court, in the cupola of St. Paul's, and in the great hall of Greenwich Hospital.

*Eighteenth century.**Hogarth.*

William Hogarth (1697–1764), the son-in-law of Thornhill, was educated as a painter and engraver, and originated a peculiar style of painting. With

him it may be said that the English school began. He employed his art in exposing certain follies, fashions, and political usages then current in society. This he did by several series of paintings and engravings, in which he depicted, in a powerful manner and dramatic form, occurrences illustrative of the evils he desired to satirise. The famous series of paintings called the 'Marriage à la Mode,' now Nos. 113-18 in our National Gallery, are among his most successful works, and, apart from their value as satires, show Hogarth's mastery in grouping, expression, and colour. The first series that appeared was that of the 'Harlot's Progress,' six in number; these were followed by the 'Rake's Progress,' eight in number, now to be seen in Sir J. Soane's Museum, Lincoln's Inn Fields; but many of his original paintings have been destroyed, and remain to us only in the form of prints. The same Museum contains a series of four fine pictures, illustrating an Election, admirable examples not only of his humour but of his talents as a painter. Hogarth also painted a few portraits. That of himself, which he repeated more than once, is in our National Gallery, No. 112; where also is a small portrait of his sister Mary, No. 175. A charming small portrait of himself seated at his easel may be seen in our National Portrait Gallery. Two examples of less merit are in the National Gallery, Edinburgh, Nos. 267, 70. The well-known portrait of Captain Coram is still preserved in the Foundling Hospital.

After Hogarth came Allan Ramsay (1713-84) and Thomas Hudson (1701-79), who were good portrait-painters of this period. The former worked in

*Ramsay.*

*Hudson.*

Edinburgh, where in the National Gallery two examples of his work are preserved, Nos. 43, 266. The latter derives celebrity chiefly from having been the master of Sir Joshua Reynolds, who was destined to succeed Ramsay as painter to George III., and whose fame soon overshadowed that of less favoured rivals and contemporaries. Two examples of Hudson's work will suffice—namely, the portrait of Handel in our National Portrait Gallery, and that of Lord Chief Justice Willes, which forms one of the new collection of lawyers' portraits there.

*Reynolds.*

Reynolds (1723–92) was born at Plympton in Devonshire, and at eighteen came to London to study under Hudson. Before taking up his residence here, however, as a professional painter, he spent some three years in travelling on the Continent, where he saw and commented on the masterpieces of Italian and Flemish art. Reynolds rapidly gained reputation on his return to London in 1752, and was employed to paint the portraits of most of the celebrated men and many of the beauties of the day, who considered it a privilege to sit to him. On the formation of the society of painters which became the Royal Academy of Arts, Reynolds was appointed first president, and delivered in that capacity his well-known 'Discourses on Art.' Reynolds's power displayed itself in a fine appreciation of colour, and in a knowledge of the art of most gracefully posing a sitter and very happily arranging the accessories of a portrait. No doubt his drawing was weak, and in the extremities often quite neglected; but his mastery of the brush, largeness of style, and cleverness in hinting what he would not stay to define, sufficed in great measure to

cover the defect. His style was particularly suited to express the delicate traits and unrivalled beauty of English women, especially of those belonging to our noble families. His canvases still charm us by their grace and elegance, although not a few have lost the original tints with which they were finished. Many of them, now pale and colourless, are reduced to the white and warm greys of the first painting, because in many instances he depended entirely upon thin glazes for the flesh-tints, and these were often fleeting in their character. Sir Joshua also made many experiments with vehicles of different kinds, in attempting to obtain a thick and rich impasto, and the cracking of these has fatally damaged several works.

Those examples of the master which are preserved in our National Gallery, and they number twenty-three in all, are, however, for the most part in excellent preservation. One of the most important of these is the pleasing composition known as the 'Graces decorating a terminal figure of Hymen,' No. 79, portraits of the three daughters of Sir William Montgomery, all beautiful women and admirably grouped. A specimen of his 'Holy families' occurs in the Gallery, No. 78 : it is simply a domestic group of English type. Of the well-known 'Infant Samuel' there is an example here, No. 162 ; but the subject was often repeated—one is in the Dulwich Gallery, No. 285, and another may be seen in the Musée Fabre at Montpellier, France, No. 416. Similar to the 'Samuel' in size and treatment are two other works in our National Gallery : the carefully executed but somewhat faded 'Age of Innocence,' No. 307 ;

*Reynolds.*

and a girl with a robin and cage, known as 'Robin-etta,' No. 892. Another work to be noted is the 'Snake in the grass,' No. 885: and last, but not least, the Gallery possesses several admirable male portraits. Perhaps the most striking of these is the life-like and vigorous portrait of 'Lord Heathfield holding the key of Gibraltar,' No. 111; while scarcely less excellent as an example of honest portraiture is that of two gentlemen in one frame, No. 754. These testify to the power possessed by Reynolds of seizing and reproducing on canvas the character—in these examples so different—of his various sitters. The famous portrait of Samuel Johnson, No. 887, and of his biographer, James Boswell, No. 888, must be noted. The fine head of the 'Banished lord,' No. 107, and the study of a man's head in profile, No. 106, are illustrations of his rich and powerful colouring. Finally there are two portraits of Reynolds himself, Nos. 306 and 889; while a third occurs in the Dulwich Gallery, No. 146; a fourth is in our National Portrait Gallery; and another is in the Uffizi at Florence, No. 540. In the Dulwich Gallery is also the famous portrait of Mrs. Siddons as the 'Tragic Muse,' No. 340, said to be a repetition of that in the Grosvenor Gallery. It is in good preservation, and is one of the master's noblest productions, alike as regards drawing, expression, and colour. The 'Mother and her sick child,' No. 143, and the study from the larger work of the 'Death of Cardinal Beaufort,' No. 254, both at Dulwich, and the portraits of the Earl of Bath and Lord Keppel in the Portrait Gallery, must not be passed without mention. Reynolds was honoured

by a commission from the Empress Catharine of Russia to paint a composition of his own choice for her gallery at St. Petersburg. After much consideration, he produced the 'Infant Hercules strangling the serpents,' now in the Hermitage at St. Petersburg, No. 1391, without doubt one of his most successful compositions. The same gallery contains two less happy works of the master, a 'Venus and Cupid,' No. 1390, and the 'Contenance of Scipio,' No. 1392. Most of Reynolds's works are naturally in private collections in this country, many being still in the possession of the families for whose ancestors they were originally painted.

But Reynolds, in spite of his great reputation, was not without successful rivals in his own branch of art—that of portraiture. Two painters of note shared with him the public favour—namely, Thomas Gainsborough and George Romney.

Gainsborough (1727–88) was born at Sudbury in Suffolk, and when still young came to London and studied under Francis Hayman, a painter of small note, who produced some historical pictures. Both master and pupil were original members of the Royal Academy. Gainsborough's portraits are generally less pleasing in colour than those of Sir Joshua, and have an undue predominance of bluish grey in the flesh-tint; nevertheless they are always graceful productions. He executed a great number of works of various kinds, and in landscape was one of the first masters in the English school. Most of his paintings are in private galleries; as, for instance, the Grosvenor, which possesses two of the best known—the famous 'Blue-boy' and the 'Cottage-

*Gains-  
borough.*



*Gains-  
borough.*

door.' Our National Gallery contains some important works of the master both in portraiture and in landscape. Among the single portraits, that of Mrs. Siddons seated, in a blue striped dress, No. 683; that of Dr. Schomberg, No. 684; and that of the Parish Clerk, No. 760, are the best; while No. 789 is an example of Gainsborough's portrait groups. The landscapes here are admirable, and exemplify the different styles which the master adopted. That known as a 'Wood scene, with the village of Cornard in Suffolk,' No. 925, is treated in the style of the Dutch masters, and in the carefully executed foliage and grey-brown tone reminds one of Hobbema; but the distance is rendered with far more tenderness and delicacy than is visible in Hobbema's work. The 'Market-cart,' No. 80, illustrates an entirely different style. Gainsborough has in it paid more attention to chiaro-oscuro than to highly finished detail, and the general tone is dark and brownish in colour. The 'Watering-place,' No. 109, again differs in treatment from those already noticed, and is distinguished by colour almost Titianesque in its richness, and by large masses of dark broadly executed trees. Gainsborough is better seen as a worthy rival of Sir Joshua in the admirable family portraits at the Dulwich Gallery. The well-known and charming group of the two daughters of Thomas Linley—namely, Mrs. Sheridan and Mrs. Tickell—No. 1, is one of his best works. Portraits of their father and of two other members of the Linley family are Nos. 358, 61, 2. Another very pleasing example is No. 366, 'Portraits of Mrs. Moodey and her children.' His finest work,

however, is without doubt the beautiful full-length Portrait of the Hon. Mrs. Graham,' now in the National Gallery, Edinburgh, No. 269.

George Romney (1734–1802) also was much celebrated as a portrait-painter in his day, in spite of the popularity of Reynolds and Gainsborough. He was born in Lancashire, and, after studying some years at Kendal, came to London, where he lived and worked, with the exception of a visit to Italy, till his death in 1802. His works, like those of other English masters, are rarely found in public galleries, and it is only in the collection of "Old Masters" exhibited each winter at the Royal Academy that the public has an opportunity of forming a fair estimate of their worth. A single portrait by Romney is in our National Gallery, that of the beautiful Lady Hamilton, No. 312. Another of the same lady and one of Richard Cumberland should be mentioned in our National Portrait Gallery. But he was also distinguished by his historical works and by his cartoons, some of which, eighteen in number, are Nos. 150–67 in the Royal Institution, Liverpool.

Richard Wilson (1713–82), born at Pinegas in Montgomeryshire, was another gifted painter of the same period. He began with portraiture, but his taste inclined to landscape-painting, and with the intent of studying this branch of art more especially he went to Rome and resided there six years. On his return to London he was made a member of the Royal Academy, but never attained wealth or reputation during life, as many of his contemporaries did. His landscapes are chiefly Italian, harmonious

*Romney.*

*Wilson.*

in colour and poetic in feeling, and, with the exception of Gainsborough, he ranks as the first landscape master of his day. One of his finest productions is in our National Gallery, a 'View of the ruins of the Villa Mæcenas at Tivoli,' No. 108—a subject which he frequently repeated when it had become a favourite with the public. One replica is to be seen in the Dulwich Gallery, No. 215. Another admirable composition, also in our National Gallery, is a 'Landscape with the destruction of Niobe's children,' No. 110; besides five small Italian views, Nos. 267, 301, 2, 3, 4. The South Kensington Museum contains one small and very charming example of landscape by evening light, No. 246.

*Wright of  
Derby.*

Joseph Wright (1734–97), called from his native town Wright of Derby, worked first under Hudson the portrait-painter, but his strength was in landscape and genre. One portrait may be mentioned—namely, that of himself in our National Portrait Gallery. A large example in his characteristic style is in our National Gallery, a party witnessing an experiment on the air-pump, by candlelight, No. 725. Artificial light effects were attractive to him.

Some able portrait-painters flourished a few years later than the three already mentioned: John Hoppner, John Opie, and Henry Raeburn.

*Hoppner.*

Hoppner (1753–1810) was born in London, but did not begin to study as an artist till his twenty-second year, when he became a student at the Royal Academy. Some of his portraits are at Hampton Court, and three are in our National Gallery—No. 133, the portrait of Mr. Smith the actor; No. 233, that of William Pitt; and No. 900, that of the

Countess of Oxford. Others may be seen in our National Portrait Gallery: note in particular those of Lord Grenville and of Lord Lansdowne.

John Opie (1761-1807), born near Truro in Cornwall of humble parents, showed signs of much talent when still young, and came to London to be introduced to Sir Joshua. He worked both as an historical and as a portrait-painter, and ultimately succeeded Fuseli as Professor of Painting to the Royal Academy, having previously been made a member. The 'Death of Rizzio' was one of his most important works, and he produced several drawings for literary illustration. One portrait by him is to be seen in our National Gallery, that of William Siddons, No. 784, and a composition, 'Troilus and Cressida,' No. 1026. Opie's own portrait is preserved in the Dulwich Gallery, No. 3, as well as in our National Portrait Gallery, South Kensington.

*Opie.*

Henry Raeburn (1756-1823) was born near Edinburgh, and became one of Scotland's best portrait-painters. He worked chiefly in the North, after visiting London and making a journey to Italy, and became a member of the Royal Academy in 1814. His portraits are truthful representations of his sitters' characteristics, and he succeeded best in depicting the well-marked features of his own countrymen. The National Gallery, Edinburgh, contains several fine works, among which may be noted Nos. 2, 23, 39, and 45. Neither our National Gallery nor the Dulwich Gallery possess any of his works; but a single head, that of the Rev. John Home, may be seen in our National Portrait Gallery, and the painter is often represented at the Winter Exhibition of Old Masters.

*Raeburn.*

*Copley.*

John Singleton Copley (1737–1815), born in America, had to contend with many difficult circumstances in the beginning of his artistic career, but, nothing daunted, he worked steadily as a portrait-painter till he left America in 1774. He then travelled to England, the Low Countries, and Italy, but finally settled in London for the remainder of his life. His two finest works are in our National Gallery: the well-known ‘Death of Chatham,’ No. 100, in which the assembled members of the House of Lords are portraits; and the admirable composition, the ‘Death of Major Pierson,’ No. 733. Besides these large works there is a small study for the painting at Guildhall of the ‘Siege and Relief of Gibraltar,’ No. 787. These and several other important historical works Copley executed in London, but he chiefly exhibited portraits in the Royal Academy, of which he was a member. As examples of portraiture a study of Lord Heathfield and a fine full-length of Lord Mansfield should be noted in our National Portrait Gallery.

*West.*

Benjamin West (1738–1820) was also an American by birth. His talent for painting showed itself at a very early age. At eighteen he worked independently as a portrait-painter, a few years later went to Rome, and after a stay of three years came to London, which he decided to make his home. He was appointed President of the Royal Academy on the death of Sir J. Reynolds, and exhibited a large number of works every year. He painted chiefly historical subjects, both sacred and classical. Some of these are now in our National Gallery: for example, ‘Pylades and Orestes brought as victims to Iphigenia,’ No. 126; ‘Cleombrotos banished by

Leonidas II., King of Sparta,' No. 121; and a large canvas, 'Christ healing the sick in the Temple,' No. 131. One of West's best works is the 'Death of General Wolfe,' which belongs to the Duke of Westminster: a replica, No. 320, may be seen in the Queen's drawing-room at Hampton Court among other large canvases. West was bold enough in this work to make a great innovation—namely, that of dressing his characters in modern costume, instead of representing them in classical dress according to the custom of the day.

James Barry (1741–1806) was born at Cork, and studied art in Dublin, when Edmund Burke helped him to go to England and to Italy to finish his studies. He eventually settled in London, became a member of the Royal Academy, and subsequently the Professor of Painting. His chief works were those he executed for the Society of Arts at the Adelphi. They are six in number, and illustrate the history of the civilisation of man. Barry was a warm advocate for the introduction of large paintings as a decoration of St. Paul's, and was much annoyed at the rejection of his suggestion by the Bishop of London. Another example of the master's work may be seen in the South Kensington Museum, an 'Adam and Eve' of no great merit; his own portrait is in our National Portrait Gallery. Barry died in 1806, after a short illness, and was buried in St. Paul's Cathedral.

*Barry.*

Henry Fuseli (1741–1825), a Swiss by birth, who succeeded Barry as Professor of Painting, deserves a few words, although both he and William Blake lived into the first quarter of the nineteenth century,

*Fuseli.*

of which it is not within the scope of our design to speak. Fuseli is better known as a critic on art than as a painter, and his addresses delivered to the students of the Academy were interesting and valuable. His pictures, for the most part historical, were remarkable for extravagance in design and conception. He painted many subjects in illustration of the dramas of Shakespeare, but no example of these or any other of his works is in our National Gallery or in the Dulwich Gallery. A Shakespearian subject may be seen in the Liverpool Institution, No. 148.

*Blake.*

William Blake (1757–1828) was the author of several poetical works, and in order to illustrate them made numerous drawings, most of which are extremely defective as works of art, although some display a curiously wild and original treatment of the subjects. He also illustrated the book of Job, Young's 'Night Thoughts,' and some of Milton's works; one of his best productions is the 'Canterbury Pilgrims,' painted in water-colour.

*Stubbs.*

There are two animal-painters who must be noticed before bringing this sketch to a close: namely, George Stubbs of Liverpool (1724–1806) and George Morland of London. The former had a remarkable talent for drawing horses, and wrote a work on their anatomy.

*Morland.*

Morland (1763–1804) painted small landscapes chiefly for the purpose of introducing different domestic animals, in the portrayal of which he greatly excelled. His favourite subjects were pigs, horses, and village interiors; but his career was ruined by dissolute and reckless habits, and he died in the prime

of life. As examples, a small portrait of himself may be cited in our National Portrait Gallery, and three admirable and characteristic works in the South Kensington Museum, the 'Reckoning,' No. 237, 'Horses in a stable,' No. 403, and 'Sea-shore and fishermen,' No. 1404, the two last named having been painted in 1791.

Following the plan adopted with other schools, the names of a few English painters will be mentioned, respecting whom particulars are unnecessary.

Historical: Fr. Hayman.

Portraiture: George Jameson, Michael Wright, J. Zoffany, David Allan, Nathaniel Dance.

Landscape: George Smith of Chichester, P. J. de Louthembourg, F. Zuccarelli, Francis Bourgeois.

It suffices simply to name the following who painted miniatures in the seventeenth century: Thomas Flatman, Alexander Browne, and a little later Lewis Crosse. Early in the eighteenth century, Bernard Lens, and later Jarvis Spencer, followed by Nathaniel Hone.

The great English school of water-colour painting took its rise in the latter part of the eighteenth century. It is no part of our design to illustrate its history, but belonging to that period must be mentioned in connection with landscape the names of those able artists Paul Sandby, John Cozens, and Thos. Girtin.



## A TABLE

OF THE DATES OF THE PRINCIPAL PAINTERS OF THE ENGLISH SCHOOL.

School.]		Birth.	Death.
	Nicholas Hilliard . . . .	1547	1619
	Isaac Oliver . . . . .	1555	1617
	George Jameson . . . . .	1586	1644
	Peter Oliver . . . . .	1594	1654
	Samuel Cooper . . . . .	1609	1672
	William Dobson . . . . .	1610	1646
	Henry Stone . . . . .	1616	1653
	Sir Peter Lely . . . . .	1618	1680
	Robert Walker, painted 1650 .	—	1660
	John Riley . . . . .	1646	1691
	Sir Godfrey Kneller . . . .	1646	1723
	Michael Wright . . . . .	—	1700
	Jonathan Richardson . . . .	1665	1745
	Charles Jervas . . . . .	1675	1739
	Sir James Thornhill . . . . .	1676	1734
	William Hogarth . . . . .	1697	1764
	Thomas Hudson . . . . .	1701	1779
	F. Zuccarelli . . . . .	1702	1788
	Francis Hayman . . . . .	1708	1766
	Richard Wilson . . . . .	1713	1782
	Allan Ramsay . . . . .	1713	1784
	George Smith of Chichester .	1714	1766
	Sir Joshua Reynolds . . . .	1723	1792
	George Stubbs . . . . .	1724	1806
	Francis Cotes . . . . .	1725	1770
	Paul Sandby . . . . .	1725	1809
	Thomas Gainsborough . . . .	1727	1788
	Nathaniel Hone . . . . .	1730	1784
	Nathaniel Dance . . . . .	1734	—
	Joseph Wright of Derby . .	1734	1797
	George Romney . . . . .	1734	1802
	Johann Zoffany . . . . .	1735	1810
	John Singleton Copley . . . .	1737	1815
	Benjamin West . . . . .	1738	1820
	P. J. de Loutherbourg . . . .	1740	1812

School.		Birth.	Death.
	James Barry . . . . .	1741	1806
	Henry Fuseli . . . . .	1741	1825
	David Allan . . . . .	1744	1796
	John Cozens . . . . .	1752	1799
	John Hoppner . . . . .	1753	1810
	Fr. Bourgeois . . . . .	1756	1811
	Henry Raeburn . . . . .	1756	1823
	William Blake . . . . .	1757	1828
	John Opie . . . . .	1761	1807
	George Morland . . . . .	1763	1804
	Thos. Girtin . . . . .	1773	1802



## INTRODUCTORY NOTES TO THE CATALOGUES.

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THE following pages are occupied with the condensed or abbreviated catalogues (already referred to in the Preface) of all the European Public Galleries of any note, and of the chief collections in private mansions open to the public in Italy and Holland.

The writer's object has been to point out the best works of the leading masters, especially noting pictures which are typical of a style or date or school. It has not been deemed necessary to mention all the works bearing the names even of the greatest painters. Thus some pictures have been omitted: firstly, because, although genuine, they are of minor value or unnecessary for the purpose of illustration; secondly, because they are works of doubtful origin about which critics are not agreed; and, lastly, because as sometimes happens they have no claim whatever to the name by which they are catalogued.

As a striking instance of the last-named error, from at least a hundred such which might be mentioned, let one be taken from the Hampton Court Gallery, where, of all the works ascribed to Palma Vecchio, certainly not more than one is genuine.

On the other hand, when a picture is fine and worthy to be observed, although it is obviously not by the

author indicated, the picture is noted, but the words "attributed to" are appended. Thus, continuing the reference to Hampton Court, one of the so-called Palma Vecchios is (on the authority of Crowe and Cavalcaselle\*) a fine Jacopo Bassano.

For the purpose of enabling the reader to find the catalogues easily, they have been arranged in the order in which the schools themselves have been considered. The Galleries of Italy head the list, and are followed by those of Flanders, Holland, Germany, Spain, France, England, and Russia; and under the heading of each country the towns containing Galleries are arranged in alphabetical order.

\* As heretofore, when the opinion of these erudite critics is specially referred to, the initials (C. and C.) will be appended to denote the authority quoted.

## CATALOGUES.

### THE PICTURE GALLERIES OF ITALY.

#### THE MUNICIPAL GALLERY OF AREZZO.

*Pictures examined in 1877.*

There is a first room which contains some fragments of frescoes.

The large hall contains between forty and fifty pictures, a manuscript catalogue of which is supplied to the visitor.

No.

- |            |                          |  |
|------------|--------------------------|--|
| 2 4, 24, 6 | C. P. Benvenuti          | . <i>Cartoons of Mark, Luke, John the Evangelist, and John the Baptist.—Heroic size.</i>                             |
| 9          | Girolamo della Gatta     | . <i>S. Rocco praying to the Virgin to remove the plague from Arezzo.</i>  |
| 10         | „ „ „                    | . <i>S. Rocco at prayer.</i>   |
| 12         | G. Vasari . . . .        | . <i>Madonna in glory and saints.</i>  |
| 15         | Parri Spinello . . . .   | . <i>Madonna della misericordia, and predella.—Much restored.</i>  |
| 21         | Margaritone . . . .      | . <i>S. Francis of Assisi.</i>   |
| 28         | Andrea of Arezzo . . . . | . <i>Madonna and saints, with predella.</i>  |
| 31         | Luca Signorelli . . . .  | . <i>A large altarpiece; Madonna in glory; David playing on the harp, with saints and angels.—In good condition.</i> |
| 33         | Margaritone . . . .      | . <i>Madonna.—Removed from the church of S. Francesco.</i>   |
| 40         | Rafaellino del Garbo . . | . <i>Annunciation.—Much injured.</i>   |
| 44         | Filippo Lippi . . . .    | . <i>Madonna with flowers.</i>   |

## THE ACCADEMIA CARRARA AT BERGAMO.

	No.	
Basaiti, M. . . . .	—	<i>Head of Christ.</i> —Dated 1517.
Bellini, Gentile, attrib. . .	193	<i>Portrait of Loredano.</i> —By Catena : and C.
Bellini, Giovanni . . . .	216	<i>Madonna.</i>
” ” . . . . .	4	<i>A Pietà.</i>
Bonconsiglio . . . . .	—	<i>S. Sebastian.</i>
Borgognone . . . . .	—	<i>Madonna.</i>
Canaletto . . . . .	38	<i>A view of Venice.</i>
Carpaccio, V. . . . .	217	<i>A Nativity.</i>
Crivelli, Carlo . . . . .	194	<i>Madonna.</i>
Dürer, Albrecht . . . . .	106	<i>Christ bearing the Cross.</i>
Fogolino, Marcello . . . .	223	<i>Monks chanting a mass.</i>
Foppa, Vincenzo . . . . .	112	<i>Crucifixion.</i>
” ” . . . . .	—	<i>S. Jerome.</i>
Francia, attrib. . . . .	104	<i>Ecce Homo.</i>
Giorgione, attrib. . . . .	157	<i>Portrait of a lady.</i> —By Cariat C. and C.
” ” . . . . .	171	<i>Portrait.</i> —By Melone : C. and C.
” ” . . . . .	187	<i>Portrait.</i> —By Calisto di Lodi: C. and
Guardi, Francesco . . . .	31, 32, 63	<i>Views in Venice.</i>
Jacobello del Fiore . . . .	17	<i>An altarpiece.</i>
Lotto, Lorenzo . . . . .	154	<i>Holy family.</i>
” ” . . . . .	222	<i>The marriage of S. Catharine.</i>
Mansueti , . . . . .	220	<i>S. Jerome.</i>
” . . . . .	221	<i>A Pietà.</i>
Mantegna, Andrea . . . .	187	<i>Madonna.</i> —Small.
” ” . . . . .	—	<i>A portrait.</i>
Marcus Venetus, or Mar- co Belli . . . . .	209	<i>The Madonna in a landscape.</i>
Marziale, Marco . . . . .	—	<i>Madonna and donor.</i>
Montagna, B. . . . .	—	<i>Madonna and two saints.</i> —Dated 14
Morone, Fr. . . . .	—	<i>Virgin and saints.</i> —Dated 1520.
Moroni, Giambattista . . .	158, 185, 196, 212	<i>Male portraits.</i>
” ” . . . . .	185, 196, 221	<i>Female portraits.</i>
” ” . . . . .	144	<i>Portrait of a child.</i>

	No.	
Palma Vecchio . . .	156	<i>Madonna with the Baptist and the Magdalen.</i>
„ „ attrib. . .	285	<i>Holy family and saints.</i> —Perhaps by A. Schiavone : C. and C. .
Piombo, Sebastiano del .	191	<i>Portrait.</i>
Previtali . . . . .	142	<i>Madonna and saints.</i> —Dated 1506 ; and others.
Raphael, attrib. . . .	135	<i>S. Stephen.</i>
Santa Croce, Franc . .	—	Several examples.
„ „ Girolamo . . .	—	Several examples.
Tura, Cosimo . . . . .	—	<i>Madonna enthroned.</i>
Velasquez, Diego, attrib.	28	<i>Portrait.</i>
„ „ „ . . . . .	169	<i>Sketch of a decapitated head.</i>
Vicentino, Girolamo . .	—	<i>Christ bearing the Cross.</i>
Vivarini, Antonio . . .	309, 10	<i>Two saints.</i>
Vivarini, Bartolommeo .	218	<i>Madonna.</i> —Dated 1486 ; and another work.

## THE PINACOTECA AT BOLOGNA.

### CATALOGUE OF 1876.

	No.	
Albani, Francesco . . .	1	<i>Madonna and saints.</i>
„ „ . . . . .	82	<i>Baptism of Christ.</i>
Alunno, Niccolò . . . .	360	<i>Ancona painted on both sides. On one an Annunciation with the Eternal and angels in lunette above. Reverse : Madonna and saints, lunette as before.</i>
Aspertini, Amico . . . .	297	<i>Adoration with saints and donators.</i> —Greatly injured.
Avanzi, Jacopo da Bologna . . . . .	159	<i>An Ancona. Scenes from the life of Christ.</i> —Much injured.
„ „ . . . . .	160	<i>The Crucifixion.</i>
„ „ . . . . .	161	<i>An Ancona in several compartments.</i>
Bugiardini, Giuliano . .	26	<i>Marriage of S. Catharine.</i>
Cantarini, S. . . . .	29	<i>Assumption and saints.</i>



	No.	
Caracci, Agostino . . .	34	<i>The last Communion of S. Jerome</i>
„ „ . . .	35	<i>The Assumption.</i>
„ Annibale . . .	36	<i>Madonna with saints in adoration.</i>
„ „ . . .	37	<i>Madonna enthroned and saints.</i>
„ „ . . .	39, 40.	<i>The Annunciation.</i>
„ Lodovico . . .	42	<i>Madonna and saints.</i>
„ „ . . .	45	<i>Birth of John the Baptist.—And others.</i>
„ „ . . .	47	<i>Conversion of S. Paul.</i>
Cavedone di Sassuolo . .	55	<i>Madonna appearing to S. Peter.</i>
Cima da Conegliano . .	61	<i>Madonna.</i>
Cossa, Francesco . . .	64	<i>Madonna and saints.—Dated 1474.</i>
Costa, Lorenzo . . .	65	<i>S. Peter as Bishop of Rome and saints.</i> —Dated 1502; and others.
Cremona, Niccolò da . .	122	<i>A Pietà.</i>
Domenichino (Zampieri)	206	<i>The martyrdom of S. Agnes.</i>
„ „	207	<i>Madonna of the rosary.</i>
Francia, Francesco . .	78	<i>Madonna, saints, and donators.—Dated 1493.</i>
„ „ . . .	79	<i>Annunciation with Baptist and S. Jerome.</i>
„ „ . . .	80	<i>Madonna, Baptist, and S. Augustine.</i>
„ „ . . .	81	<i>Madonna in adoration, saints, and donators.—Almost ruined by repainting.</i>
„ „ . . .	83	<i>Dead Christ and two angels.</i>
„ „ . . .	371	<i>The Annunciation and saints.—Dated 1500; almost ruined by repainting.</i>
„ „ . . .	372	<i>Madonna with S. Paul and S. Francis.</i>
„ „ . . .	373	<i>Crucifixion.</i>
„ Giacomo . . .	84	<i>Madonna and saints.—Dated 1526.</i>
„ „ . . .	87	<i>Madonna in glory and saints.</i>
Giotto . . . . .	102	<i>Four saints.—The wings of No. 310 in the Brera, Milan.</i>
Guercino . . . . .	12	<i>The Duke of Aquitaine receiving the cloak of S. Felix.</i>
„ . . . . .	13	<i>S. Bruno and his companion in the desert.—And others.</i>
Imola, Innocenzo da . .	89	<i>Madonna in glory and S. Michael.</i>
Jacopo di Paolo . . .	10, 11.	<i>The Crucifixion and Coronation.</i>
„ „ . . .	328	<i>S. Helena.</i>

	No.	
da Bologna } nbertini) . . .	103	<i>A Pietà and saints. An Ancona.—Dated 1462.</i>
„ . . .	104	<i>Madonna.—Dated 1469.</i>
gianino . . .	116	<i>Madonna and saints.</i>
no, Pietro . . .	197	<i>Madonna enthroned with saints.</i>
el . . .	52	<i>S. Cecilia.</i>
Guido . . .	134	<i>Madonna della Pietà.</i>
„ . . .	135	<i>Massacre of the innocents.</i>
„ . . .	136	<i>Christ crucified.</i>
„ . . .	137	<i>Samson victorious.</i>
„ . . .	138	<i>Madonna of the rosary.</i>
„ . . .	139	<i>S. Andrea, bishop of Fiesole.</i>
„ . . .	140	<i>S. Sebastian.</i>
„ . . .	141	<i>Coronation of the Virgin.</i>
„ . . .	142	<i>Ecce Homo.—Crayon.</i>
de da Bologna . .	162	<i>Crucifixion and saints.</i>
„ . . .	163	<i>An Ancona.</i>
i, Elisabetta . .	175	<i>S. Anthony adoring the Madonna.</i>
ni, Alessandro . .	183	<i>Marriage of S. Catharine.—And others.</i>
i, Giorgio . . .	198	<i>S. Gregory the Great and the poor.</i>
e da Bologna . .	203	<i>Madonna and saints.</i>
Timoteo . . .	204	<i>The Magdalen.</i>
ini, Antonio and } rtolommeo . . .	205	<i>Altarpiece in several compartments.—Dated 1450.</i>
B.—In Corridor C is a frame containing a niello by Brizzi and nielli by Fr. Francia.		

## THE GALLERIA TOSI OR MUSEO CIVICO AT BRESCIA

### Anteroom.

	No.	
tto . . . . .	—	<i>Ecce Homo.</i>
anino . . . . .	—	<i>The supper at Emmaus.—Fresco.</i>
„ . . . . .	—	<i>Magdalen in the house of Simon — Fresco.</i>

### Room I.

tto . . . . .	—	<i>An Annunciation.—Small.</i>
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*Room II.*

	No.	
Lotto, Lorenzo . . . .	—	<i>The Nativity.</i>
Moretto . . . . .	—	<i>The supper at Emmaus.</i>
Moretto and Moroni . .	—	<i>Portraits.</i>

*Room III.*

Moretto and Moroni . .	—	<i>Portraits.</i>
Raphael . . . . .	—	<i>Christ with wounded side.—Small.</i>

*Room on the Ground Floor.*

Moretto . . . . .	—	<i>An altarpiece.</i>
” . . . . .	—	<i>The Madonna in glory and saints.</i>
Moroni . . . . .	—	<i>An altarpiece.</i>

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## THE ATENEO AT FERRARA.

## CATALOGUE OF 1875.

All the pictures in this gallery appear to have been recently clean and varnished.

	No.	
Bononi, Carlo . . . .	19	<i>The marriage at Cana.</i>
Caracci, Annibale . .	38	<i>The Last Supper.</i>
Carpaccio, Vittore . .	37	<i>The burial of the Virgin.</i>
Dossi, Dosso . . . .	46	<i>The Annunciation.</i>
” ” . . . . .	47	<i>Madonna enthroned with saints.</i>
Garofalo (Tisio) . . .	63	<i>The Madonna “del pilastro.”</i>
” ” . . . . .	64	<i>Adoration of the kings.</i>
” ” . . . . .	65	<i>Jesus at Gethsemane.</i>
” ” . . . . .	68	<i>Massacre of the innocents.</i>
Mazzolino, Ludovico .	—	<i>Adoration and saints.</i>
Scarsellino . . . . .	113	<i>The marriage at Cana.</i>
Tura, Cosimo . . . .	121, 2	<i>S. Jerome.</i>
” ” . . . . .	123	<i>A dead Christ.</i>
Viti, Timoteo . . . .	124	<i>The Assumption of S. Mary of Egypt.</i>

## THE ACADEMY OF FINE ARTS AT FLORENCE.

## CATALOGUE OF 1875.

*Pictures last examined in 1877.**I.—Salle des Grands Tableaux.*

	No.	
rtinelli, Mariotto .	70	<i>Holy Trinity.</i>
” ” .	72	<i>Madonna enthroned with saints.</i>
lico, Fra (Fiesole) .	34	<i>Deposition.</i> —The side pilasters and the pinnacles are by Lorenzo Monaco.
lommeo, Fra (Porta)	66	<i>Madonna and saints.</i>
” ” ”	69	<i>S. Vincent.</i>
” ” ”	78, 82	<i>Saints.</i> —And others in fresco.
xelli, Sandro . .	47	<i>Coronation of the Virgin.</i>
” ” . .	49	<i>The predella.</i>
” ” . .	52	<i>Madonna with saints.</i>
” attrib. . .	46	<i>Madonna and saints.</i> —Probably by Andrea del Castagno : C. and C.
zino, Angelo . .	102	<i>Dead Christ.</i>
i, L. (Cigoli) . .	115	<i>S. Francis receiving the stigmata.</i>
agno, Andrea del .	37, 8, 9	<i>Three saints.</i>
bue . . . .	2	<i>Madonna with eight angels.</i>
i, Lorenzo di . .	51	<i>The Nativity.</i>
li, Agnolo . . .	33	<i>Madonna and saints, &amp;c.</i> —Large Ancona in several compartments.
Taddeo . . . .	4–13	<i>History of S. Francis.</i> —Painted after Giotto’s designs.
” . . . .	18–29	<i>Scenes from the life of Christ.</i> —From designs by Giotto.
” , attrib. . .	31	<i>An Entombment.</i> —By Niccolò di Pietro Gerini : C. and C.
ile da Fabriano .	32	<i>Adoration of the Magi, with predella.</i> —Dated 1423.
landajo, Domenico .	50	<i>Adoration of the shepherds.</i>
” Michele . .	76	<i>Marriage of S. Catharine.</i>
to di Bondone . .	15	<i>Madonna with saints and angels.</i> —From the Ognissanti.

	No.	
Giovanni da Milano . . . . .	16	<i>Pietà</i> .—Dated 1365.
Granacci, Francesco . . . . .	75	<i>Madonna in glory with saints</i> .
Lippi, Filippo . . . . .	41	<i>Coronation of the Virgin</i> .
"    "    . . . . .	42	<i>A. predella</i> .—Belongs to the and saints No. 234 in the L
Lippi, Filippino . . . . .	57	<i>A Deposition</i> .—Lower part by I
Lorenzetti, Ambrogio . . . . .	17	<i>The presentation in the Temple</i> 1342.
Lorenzo Monaco . . . . .	30	<i>Annunciation</i> .—Ancona in th partments.
Loronzio di Niccolò . . . . .	35	<i>Coronation of the Virgin</i> .—A three compartments. The the right is painted by N: Pietro, the panel to the Spinello Aretino.
Masaccio . . . . .	36	<i>Madonna, and S. Anna in glor</i>
Paolino, Fra . . . . .	71	<i>Virgin appearing to S. Thomas</i>
Perugino (Vannucci) . . . . .	53	<i>The Agony</i> .
"    "    . . . . .	55	<i>Assumption of the Virgin</i> .
"    "    . . . . .	56	<i>Christ on the Cross</i> .
"    "    . . . . .	58	<i>Dead Christ</i> .—Altered by repa
Pesellino . . . . .	48	Part of a predella. The rema No. 290 in the Louvre.
Rafaellino del Garbo . . . . .	67	<i>A Resurrection</i> .
Santi di Tito . . . . .	100	<i>A Pietà</i> .
Sarto, Andrea del . . . . .	59	<i>Four saints</i> .
Signorelli, Luca . . . . .	54	<i>Madonna with saints</i> .
Verrocchio, A. del . . . . .	43	<i>Baptism of Christ</i> .—The first the left was painted by Leon Vinci.

## II.—Salle des Anciens Tableaux.

	No.	
Angelico, Fra (Fiesole). . . . .	19	<i>Madonna with saints</i> .
"    "    "    . . . . .	22	<i>Madonna with saints</i> .
Baldovinetti, A. . . . .	2	<i>Crucifixion</i> .—Much injured.
Botticelli, Sandro . . . . .	24	<i>Allegory of spring</i> .—An early w
Ghirlandajo, Domenico . . . . .	17	<i>Madonna with saints and predel</i>

	No.	
Giusto d'Andrea . . .	23	<i>Madonna and saints.</i>
Lorenzo Veneziano . . .	5	<i>Ancona.</i> —In three compartments.— Dated 1364.
Pacchiarotto . . . .	16	<i>A Visitation.</i>
Signorelli, Luca . . .	6	<i>Crucifixion.</i>
Spinello Aretino . . .	35	<i>Altarpiece.</i> —In three compartments. Dated 1391.
Ugolino da Siena . . .	1	<i>Coronation of the Virgin.</i>

### III.—Salle des Petits Tableaux.

	No.	
Angelico, Fra (Fiesole) .	11	<i>Five panels with eighteen small scenes from the life of Christ.</i>
" " .	19	<i>A predella.</i>
" " .	20	<i>Madonna.</i> —Injured.
" " .	24	<i>Three panels in seventeen compartments.</i>
" " .	40	<i>An Entombment.</i>
" " .	41	<i>The Last Judgment.</i>
Bartolommeo, Fra . . .	28	<i>Portrait of Savonarola.</i>
Fredi, Lorenzo di . . .	13	<i>An Adoration.</i>
Lippi, Filippo . . . .	12	<i>Madonna in adoration with saints.</i> — Early work.
" " . . . .	26	<i>A Nativity.</i> —Early work.
Lorenzetti, Ambrogio .	60, 6	<i>Two panels.</i> —Much injured.
Perugino . . . . .	18	<i>Two profile portraits.</i>
Puccio di Simone . . .	4	<i>Altarpiece.</i> —In five compartments.
Signorelli, Luca . . .	1	<i>A predella.</i>

There is a small room beyond this containing some good cartoons by Fra Bartolommeo and others.

### THE CONVENT OF S. MARCO AT FLORENCE.

This building is now termed a "Museo," and contains chiefly the works of Fra Angelico da Fiesole.

Among them in the first cloister are a fresco of 'Christ on the Cross,' and a figure of S. Domenic in a lunette. Opening out of the

cloister is the old Chapterhouse. The wall opposite the door is filled by a grand work in fresco, the 'Crucifixion,' nearly life-size, and in fine preservation.

Close by is the large refectory with a fresco by Sogliani at one end. In the small refectory is a fresco of the 'Last Supper' by D. Ghirlandajo. Going upstairs to the first floor, the corridor and its cells are entered. In the corridor itself are three frescoes by Angelico, an 'Annunciation,' 'Christ on the Cross,' and the 'Madonna enthroned with saints.' The remaining frescoes, together with the three mentioned, twenty-six in number, are in the cells. While all are well worthy of study, the finest perhaps are those in cells 2, 6, 7, 8, 9, 24, and 25. In a cell at the extreme end is also an excellent 'Adoration of the Magi.' Three beautifully finished reliquaries are to be seen by Angelico, as well as a splendid collection of illuminated books in the library.

## THE PITTI PALACE AT FLORENCE.

CATALOGUE OF 1875.

*Pictures last examined in 1877.*

The pictures are numbered but not named, and they hang in numerical order; hence the catalogue will be more easily used if so arranged, and not alphabetically.

No.

1, 20	Albrecht Dürer	. . .	<i>Adam and Eve.</i>
3	Tintoretto	. . .	<i>Vulcan, Venus, and Cupid.</i>
5	Garofalo (Tisio)	. . .	<i>S. James.</i>
6	B. Manfredi	. . .	<i>The fortune-teller.</i>
11	F. Bassano	. . .	<i>Martyrdom of S. Catharine.</i>
12	Borgognone	. . .	<i>A battle.</i>
13	Matteo Rosselli	. . .	<i>Triumph of David.</i>
14	P. P. Rubens	. . .	<i>A landscape.</i>
16	Rembrandt	. . .	<i>Portrait of an old man.</i>
17	Titian	. . .	<i>Marriage of S. Catharine.</i>
18	„	. . .	<i>“Bella di Tiziano.”</i>
19	Ribera (Spagnoletto)	. . .	<i>Martyrdom of S. Bartholomew.</i>
38	Palma Vecchio	. . .	<i>Pilgrims at Emmaus.</i>

ristofano Allori . . . . .	<i>Hospitality of S. Julian.</i>
urillo . . . . .	<i>Madonna.</i>
erugino . . . . .	<i>A Magdalen.</i>
rancia Bigio . . . . .	<i>Male portrait.</i>
iberio Titi . . . . .	<i>Portrait of Leopold de' Medici as infant.</i>
. Cardi (Il Cigoli) . . . . .	<i>Deposition.</i>
. A. Pordenone . . . . .	<i>Madonna and saints.</i>
itian . . . . .	<i>Portrait of Aretino.—Painted in 1545.</i>
urillo . . . . .	<i>Madonna of the rosary.</i>
ulio Romano . . . . .	<i>Copy of the Lagarto No. 371 at Madrid.</i>
. del Sarto . . . . .	<i>Deposition.</i>
aphael . . . . .	<i>Portrait of Maddalena Doni.</i>
" . . . . .	<i>Portrait of Angelo Doni.</i>
embrandt . . . . .	<i>His own portrait.</i>
. del Sarto . . . . .	<i>Holy family.</i>
aphael . . . . .	<i>Portrait of Leo X.</i>
ra Bartolommeo . . . . .	<i>Deposition.</i>
intoretto . . . . .	<i>Male portrait.</i>
itian . . . . .	<i>The Magdalen.</i>
arlo Maratta . . . . .	<i>S. Philip Neri.</i>
uido Cagnacci . . . . .	<i>Assumption of the Magdalen.</i>
aphael . . . . .	<i>Madonna della Sedia.</i>
itian . . . . .	<i>Portrait of Vesalius.</i>
. del Sarto . . . . .	<i>Holy family.</i>
. van Dyck . . . . .	<i>Portrait of Cardinal Bentivoglio.</i>
alma Vecchio . . . . .	<i>Holy family.</i>
ubens . . . . .	<i>Portraits of Rubens, his brother, Lipsius, and Grotius.</i>
" . . . . .	<i>The effects of war.</i>
A. del Sarto . . . . .	<i>The history of Joseph.</i>
aris Bordone . . . . .	<i>The repose in Egypt.</i>
. Cardi (Il Cigoli) . . . . .	<i>Ecce Homo.</i>
itian . . . . .	<i>Male portrait.</i>
aphael . . . . .	<i>Holy family "dell' Impannata."</i>
ristofano Allori . . . . .	<i>Judith with the head of Holofernes.</i>
uercino . . . . .	<i>S. Sebastian.</i>
aris Bordone . . . . .	<i>Female portrait.</i>
itian, attrib. . . . .	<i>Copy of a part of the 'Bacchus and Ariadne.'</i>



No.	
111	Salvator Rosa . . . . <i>Conspiracy of Catiline.</i>
113	Michael Angelo, attrib. . . <i>The Fates.</i>
118	A. del Sarto . . . . <i>His own portrait and that of h</i>
122	Garofalo . . . . <i>Augustus and the Sibyl.</i>
123	A. del Sarto . . . . <i>Madonna in glory and saints.</i>
125	Fra Bartolommeo . . . <i>S. Mark.</i>
128	Domenico Morone . . . <i>Female portrait.</i>
131	Tintoretto. . . . <i>Portrait of Viscount Zeno.</i>
132	G. M. Crespi . . . . <i>Holy family.</i>
133, 5	Salvator Rosa . . . . <i>Battle-pieces.</i>
140	L. da Vinci . . . . <i>Portrait.—Known as ‘Leonard</i>
148	Dosso Dossi . . . . <i>A group.</i>
149	Pontormo . . . . <i>Portrait of Ippolito de’ Medic</i>
150	A. van Dyck . . . . <i>Portraits of Charles I. and .</i> <i>Maria.</i>
151	Raphael . . . . <i>Portrait of Pope Julius II.</i>
152	Andrea Schiavone . . . <i>Death of Abel.</i>
154	Carlo Dolci . . . . <i>Sleeping S. John.</i>
156	Guercino . . . . <i>Madonna with the swallow.</i>
157	Lorenzo Lotto . . . . <i>Three ages of man.—Damaged</i>
158	Raphael . . . . <i>Portrait of Cardinal Bibbiena.</i>
159	Fra Bartolommeo . . . <i>Risen Christ with saints.</i>
161	Giorgione, attrib. . . . <i>Finding of Moses.—Is a fine B</i> <i>C. and C.</i>
164	Perugino . . . . <i>Deposition.</i>
165	Raphael . . . . <i>Madonna “del Baldacchino.</i> <i>finished.</i>
167	Giulio Romano . . . . <i>Dance of Apollo and the Muses</i>
171	Raphael . . . . <i>Portrait of Tommaso Inghiram</i>
172	A. del Sarto . . . . <i>Dispute of the Trinity.</i>
174	Raphael . . . . <i>Vision of Ezekiel.</i>
176	Domenichino . . . . <i>The Magdalen.</i>
178	Guido Reni . . . . <i>Cleopatra.</i>
179	Sebast. del Piombo . . . <i>Martyrdom of S. Agatha.</i>
184	A. del Sarto . . . . <i>Portrait.</i>
185	Giorgione (Barbarelli) . . <i>A concert.</i>
186	P. Veronese . . . . <i>Baptism of Christ.</i>
188	Salvator Rosa . . . . <i>His own portrait.</i>
190	Justus Susterman . . . <i>Portrait of Frederick III.’s son</i>

el Sarto . . . .	<i>Assumption.—Unfinished.</i>
omo Francia. . . .	<i>Male portrait.</i>
acci . . . . .	<i>Holy family.</i>
in . . . . .	<i>Portrait of Ippolito de' Medici.</i>
anni Biliverti . . . .	<i>Tobias and the angel.</i>
onzino . . . . .	<i>Portraits.</i>
Vinci, attrib. . . .	<i>Portrait of a jeweller.</i>
Bartolommeo and	<i>Madonna enthroned.—A large altar-</i>
to . . . . .	<i>piece.</i>
aroccio . . . . .	<i>Copy of Correggio's "Il Girolamo,"</i> <i>gallery of Parma, No. 351.</i>
eronese . . . . .	<i>Portrait of D. Barbaro.</i>
stor Rosa . . . . .	<i>A warrior.</i>
gino . . . . .	<i>Madonna and S. John in adoration.</i>
ein, younger, attrib.	<i>Male portrait.</i>
lfo Ghirlandajo . . .	<i>Female portrait.</i>
el Sarto . . . . .	<i>Assumption.</i>
rael, attrib. . . . .	<i>A finely painted head but not genuine.</i>
egianino. . . . .	<i>Madonna "au long cou."</i>
squez . . . . .	<i>Equestrian portrait of Philip IV.</i>
z Pourbus, younger.	<i>A portrait.</i>
falo . . . . .	<i>"La Zingarella."—By Boccaccino da</i> <i>Cremona: C. and C.</i>
retto. . . . .	<i>Deposition.—And others.</i>
ia Vecchio . . . . .	<i>Holy family.</i>
in der Helst . . . .	<i>Male portrait.</i>
Bartolommeo . . . .	<i>Holy family.</i>
Bordone . . . . .	<i>Tiburtine Sibyl and Augustus.</i>
el Sarto . . . . .	<i>John the Baptist.</i>
rael . . . . .	<i>Madonna del Gran Duca.</i>
eronese . . . . .	<i>Presentation in the Temple.</i>
o Dolci . . . . .	<i>Martyrdom of S. Andrew.</i>
ardi (Il Cigoli) . . .	<i>S. Francis.</i>
Bordone . . . . .	<i>Portrait of Paul III.</i>
ardi . . . . .	<i>Male portrait.</i>
o Dolci . . . . .	<i>Madonna.</i>
stor Rosa . . . . .	<i>Landscape.</i>
el Sarto . . . . .	<i>Madonna with saints.</i>
o Dolci . . . . .	<i>Portrait of a young man.</i>

No.

318	Lanfranco. . . . .	<i>Vision of S. Margaret.</i>
338	Filippo Lippi. . . . .	<i>Madonna ; Birth of Virgin in distance.</i>
341	Pinturicchio . . . . .	<i>Adoration of the Magi.</i>
345	Bald. Peruzzi . . . . .	<i>Holy family.</i>
348	Botticelli . . . . .	<i>Holy family and angels.</i>
353	„ . . . . .	<i>Portrait known as “ La bella Simonetta.”</i>
355	Luca Signorelli . . . . .	<i>Holy family.</i>
357	Botticelli . . . . .	<i>Holy family.</i>
358	Domenico Ghirlandajo . . . . .	<i>Adoration of the kings.</i>
359	Beccafumi . . . . .	<i>Holy family.</i>
363	Garofalo . . . . .	<i>Holy family.</i>
365	Mariotto Albertinelli . . . . .	<i>Holy family.</i>
371	Piero della Francesca . . . . .	<i>Female portrait.—Believed to be by Bonsignori of Verona : C. and C.</i>
372	Andrea del Castagno . . . . .	<i>Male head.</i>
373	Fra Angelico . . . . .	<i>Madonna with saints.</i>
376	L. Costa . . . . .	<i>Male portrait.</i>
377	Fra Bartolommeo . . . . .	<i>Ecce Homo.</i>
384	Antonio Pollajuolo . . . . .	<i>S. Sebastian.</i>
388	Filippino Lippi . . . . .	<i>Death of Lucretia.</i>
394	Scarsella (Lo Scarsellino) . . . . .	<i>Birth of a child.</i>
400	Hondecoeter . . . . .	<i>Domestic poultry.</i>
404	Carlo Dolci . . . . .	<i>Portrait of the Duchess of Rovera.—And others.</i>
409	Sebast. del Piombo . . . . .	<i>Male portrait.</i>
421	Gaspar Dughet . . . . .	<i>Landscape.</i>
423	Titian, attrib. . . . .	<i>Jesus adored by shepherds. — By G. Savoldo : C. and C.</i>
436, 41	Gaspar Dughet . . . . .	<i>Landscapes.</i>
453	Salvator Rosa . . . . .	<i>Peace burning arms.</i>
455	Rachel Ruysch . . . . .	<i>Flowers and fruit.</i>
461, 76	Domenichino. . . . .	<i>Small mythological paintings.</i>
462	Jan van Huysum . . . . .	<i>Flowers and fruit.</i>
470	Salvator Rosa . . . . .	<i>Diogenes.</i>
487	Dosso Dossi . . . . .	<i>Repose in Egypt.</i>

## THE ROYAL GALLERY OF THE UFFIZI AT FLORENCE.

## CATALOGUE OF 1876.

*Pictures last examined in 1877.*

	No.	
Albani, Francesco . . .	1044	<i>Dance of genii.</i>
” ” . . .	1094	<i>The rape of Europa.</i>
Albertinelli, Mariotto . . .	1259	<i>The Visitation.</i>
Allori, Cristofano . . .	1149	Copy of the <i>Magdalen</i> by Correggio, No. 153 in the Dresden Gallery.
” ” . . .	1165	<i>Infant Christ.</i>
” ” . . .	1285	<i>Adoration of the kings.</i>
Angelico, Fra . . .	17	<i>Madonna.</i> —By Lorenzo Monaco: C. and C.
” ” . . .	1162	<i>Birth of John the Baptist.</i>
” ” . . .	1178	<i>Marriage of the Virgin .</i> } Predellas of
” ” . . .	1184	<i>Death of the Virgin .</i> } No. 1290.
” ” . . .	1290	<i>The coronation of the Virgin.</i>
” ” . . .	1294	<i>The predella of No. 17.</i>
Baldovinetti . . .	31	<i>Madonna and saints in adoration.</i>
Baroccio, Federigo . . .	169	<i>Virgin interceding for the poor.</i>
” ” . . .	212	<i>A noli me tangere.</i>
” ” . . .	1119	<i>Portrait of the Duke of Urbino.</i>
Bartolommeo, Fra . . .	1126	<i>The prophet Isaiah.</i>
” ” . . .	1130	<i>Job.</i>
” ” . . .	1161	<i>Two small paintings.</i>
” ” . . .	1265	<i>Madonna enthroned with patron saints.</i> —In grisaille.
Bassano (Jacopo da Ponte) . . .	593	<i>Moses and the burning bush.</i>
” ” . . .	595	<i>The painter's family.</i>
Bega, Cornelis . . .	726	<i>Group of players.</i>
” ” . . .	969	<i>A man playing the lute.</i>
” ” . . .	986	<i>A woman playing the lute.</i>

	No.	
Bellini, Giovanni . . .	583	<i>Dead Christ.</i> —In grisaille.
"    "    . . .	631	<i>Madonna and saints in a landscape</i>
"    "    . . .	354	<i>A portrait of himself.</i>
Bigio, Francia . . .	1223	<i>Temple of Hercules.</i>
Bordone, Paris . . .	607, 13	<i>Portraits.</i>
Botticelli, Sandro . . .	39	<i>The birth of Venus.</i>
"    "    . . .	1156, 1158	<i>Judith and Holofernes.</i>
"    "    . . .	1182	<i>Calumny of Apelles.</i>
"    "    . . .	1267 bis	<i>Madonna with angels.</i>
"    "    . . .	1286	<i>Adoration of the kings.</i>
"    "    . . .	1289	<i>Madonna crowned by angels.</i>
"    "    . . .	1299	<i>Figure of Force.</i>
"    "    . . .	1303	<i>Madonna.</i>
Boucher, Fr. . . .	656	<i>Infant Christ and S. John.</i>
Bronzino, Angelo . . .	154, 9	<i>Male and female portraits.</i>
"    "    . . .	1266	<i>Male portrait.</i>
"    "    . . .	1271	<i>The descent into limbo.</i>
Brouwer, Adrian . . .	959	<i>Drinkers.</i>
Brueghel, Jan (Velours) . . .	761	<i>Landscape.</i>
"    "    "    . . .	884	<i>The four elements.</i>
Brueghel, Pieter, elder . . .	892	<i>Christ bearing the Cross.</i>
Bugiardini . . . .	213	<i>Madonna nursing.</i>
Caliari, Carletto . . . .	604	<i>Madonna in glory and saints.</i>
Canale, Antonio (Canal- letto) . . . .	1064	<i>View of the Ducal Palace.</i>
"    "    . . . .	1077	<i>View in Venice.</i>
Caracci, Annibale . . .	1133	<i>A Bacchante.</i>
Cardi, Lodovico (Cigoli). . .	1276	<i>Martyrdom of S. Stephen.</i>
Casentino, Jac. di . . .	1292	<i>A predella in five parts.</i>
Champaigne, P. de . . .	695	<i>Male portrait.</i>
Chimenti, Jacopo . . .	1261	<i>S. Ives, protector of orphans.</i>
Claude Lorraine . . . .	774	<i>A sea-port.</i>
"    "    . . . .	848	<i>Landscape.</i>
Clouet, attrib. . . .	667	<i>Francis I. on horseback.</i> —Small. Jean Clouet, according to Cl Blanc.
Correggio (Allegri) . . .	1118	<i>The repose in Egypt.</i>
"    "    . . . .	1134	<i>Madonna in adoration.</i>

	No.	
Cranach, Lucas . . . .	847	<i>Portraits of Luther and Melancthon.</i>
" " . . . .	1138, 1142	<i>Adam and Eve.</i>
Credi, Lorenzo di . . . .	1150	<i>Christ appearing to the Magdalen.—A replica is in the Louvre, No. 157.</i>
" " . . . .	1160	<i>Annunciation of the Virgin.</i>
" " . . . .	1163	<i>Portrait of Andrea Verrocchio.</i>
" " . . . .	1146, 66, 8, 1287	<i>are good examples.</i>
Dolci, Carlo . . . .	165	<i>Madonna appearing to a monk.</i>
" " . . . .	186	<i>A Magdalen.</i>
Domenichino (Zampieri) . . . .	1109	<i>Portrait of Cardinal Agucchia.</i>
Domenico Veneziano . . . .	1305	<i>Madonna with saints.</i>
Dossi, Dosso . . . .	995	<i>Massacre of the innocents.</i>
Dow, Gerhard . . . .	786	<i>The schoolmaster.</i>
Dürer, Albrecht . . . .	777, 8	<i>SS. James and Philip.</i>
" " . . . .	1141	<i>Adoration of the kings.</i>
Dyck, Anton van . . . .	1115	<i>Portrait of John Montfort.</i>
" " . . . .	1128	<i>Portrait of Charles V. on a white horse.</i>
Floris, Frans . . . .	760	<i>Adam and Eve.</i>
Francia, Francesco . . . .	1124	<i>Portrait of Scappi.</i>
Gerino da Pistoia . . . .	41	<i>Madonna enthroned with saints.—Dated 1529.</i>
Ghirlandajo, Domenico . . . .	1295	<i>Adoration of the kings.—Dated 1487.</i>
" " . . . .	1297	<i>Madonna with saints.</i>
" Ridolfo . . . .	1275	<i>Miracle of S. Zenobius.</i>
" " . . . .	1277	<i>Removal of the body of S. Zenobius.</i>
Giorgio, Fr. di, attrib. . . .	1304	<i>A predella.</i>
Giorgione, attrib. . . .	571	<i>Portrait of a general.</i>
" " . . . .	621	<i>Legend of Moses.</i>
" " . . . .	630	<i>Judgment of Solomon.</i>
" " . . . .	622	<i>Portrait of a Knight of Malta.—Might be by Del Vecchia, according to O. Mündler.</i>
Giotto (Tomaso di Stefano). . . .	7	<i>The Deposition.</i>
Giotto, attrib.. . . .	6	<i>Agony in the garden.</i>
Goes, Hugo van der . . . .	698	<i>Madonna.</i>
Gozzoli, Benozzo . . . .	1302	<i>A predella.</i>
Granacci . . . .	1280	<i>Madonna in glory.</i>

	No.	
Guercino (Barbieri) . . .	1114	<i>The Samian Sibyl.</i>
„ „ . . .	1137	<i>Endymion asleep.</i>
Heyden, Jan van der . . .	891	<i>View in Amsterdam.</i>
Holbein, Hans . . .	765	<i>Portrait of Richard Southwell.</i> — <del>R</del> <sup>4</sup> plica is in the Louvre, No. 212.
„ attrib. . . .	784	<i>Portrait of Zuinglius.</i>
Honthorst, Gerhard van .	148	<i>The supper.</i>
„ „ . . .	190	<i>Adoration of the Magi.</i>
Horemans, Pieter . . .	836	<i>Card-players.</i>
Lanfranco, Giovanni . .	1106	<i>S. Peter.</i>
Leiden, Lucas van . . .	1143	<i>Christ crowned with thorns.</i>
Lippi, Filippo . . .	1179	<i>S. Augustine.</i>
„ „ . . .	1307	<i>Madonna with angels.</i>
Lippi, Filippino . . .	1257	<i>Adoration of the kings.</i> —Dated 1496.
„ „ . . .	1268	<i>Madonna with saints.</i> —Dated 1485.
Loo, Carle van . . .	657	<i>Madonna.</i>
Lorenzo Monaco . . .	20	<i>Adoration of the Magi.</i>
Lotto, Lorenzo . . .	575	<i>A holy family.</i>
Luini, Bernardino . . .	1135	<i>Beheadal of John the Baptist.</i>
Mantegna, Andrea . . .	1025	<i>Madonna on a rock.</i> —Small.
„ „ . . .	1111	<i>Triptych.</i>
„ „ attrib. . . .	1121	<i>Female portrait.</i> —Believed to be by Bonsignori of Verona: C. and C.
Martini, Simone, and } Lippo Memmi . . . }	8, 9, 10	<i>Annunciation with saints.</i> — Dated 1333.
Masaccio, attrib. . . .	1167	<i>Portrait of an old man.</i> —Probably by Botticelli: C. and C.
Memling, Hans . . .	703	<i>Madonna.</i>
„ „ . . .	769	<i>Male portrait.</i>
Metsu, Gabriel . . .	918	<i>Domestic scene.</i>
„ „ . . .	972	<i>Lady and cavalier.</i>
Michael Angelo (Buon- arroti) . . . . .	1139	<i>Holy family.</i>
Mieris, Frans van . . .	854	<i>The charlatan.</i>
„ „ . . .	941	<i>A young woman.</i>
„ „ . . .	952	<i>The old lover.</i>
„ „ . . .	954	<i>The drinkers.</i>

	No.	
Mieris, Frans van . . .	976	<i>His own portrait.</i>
„ „ . . .	981	<i>The painter and his family.</i>
Mignard, Pierre . . .	670, 8	<i>Portraits.</i>
Mignon, A. . . .	792	<i>Fruit.</i>
Milano, Giovanni da . .	1293	<i>An Ancona in several compartments.</i>
Moretto (Bonvicini) . .	592	<i>The death of Adonis.</i>
Moroni, Gio. Battista . .	586, 629	<i>Male portraits.</i>
Nain, Antoine Le . . .	659	<i>Adoration of the shepherds.</i>
Neefs, Pieter . . . .	702, 17	<i>Church interiors.—And others.</i>
Neer, Eglon van der . .	893	<i>Landscape.</i>
Palma Vecchio . . . .	619	<i>Judith.—Much injured by restoring.</i>
„ „ . . . .	623	<i>Holy family.—Not by Palma : C. and C.</i>
„ „ attrib. . . .	650	<i>Portrait of a mathematician.—Dated 1555. Palma died in 1528 : C. and C.</i>
Palmezzano . . . .	1008	<i>A crucifixion.</i>
Perugino (Vannucci) . .	1122	<i>Madonna and two saints.</i>
Pesello, G. . . . .	25	<i>Annunciation.</i>
„ . . . .	26	<i>Adoration of the Magi.</i>
Piero di Cosimo . . . .	1246	<i>Perseus and Andromeda.</i>
„ „ . . . .	1250	<i>A Conception and saints.</i>
Piero della Francesca . .	1300	<i>Portraits of the Duke of Urbino and of his wife. .</i>
Piombo, Sebast. del . .	627	<i>A warrior.—The authorship is questioned : C. and C.</i>
Polidoro Veneziano . . .	574	<i>Madonna and S. Francis.</i>
Pollajuolo, Antonio . . .	1153	<i>Two small panels of Hercules.</i>
„ „ . . . .	1301	<i>Three saints.</i>
„ „ . . . .	1306	<i>Figure of Prudence.</i>

All these works are attributed to the two brothers, Antonio and Piero conjointly, by C. and C.

Pontormo (Carucci) . . .	1198	<i>Birth of S. John Baptist.</i>
„ „ . . . .	1282	<i>Joseph presenting his family to Pharaoh.</i>
„ „ . . . .	1284	<i>Venus kissed by Love.</i>
Pordenone, attrib. . . .	616	<i>Conversion of Paul.—In the style of Bonifazio : C. and C.</i>
Raphael Sanzio . . . .	1120	<i>Portrait of a young woman.</i>



	No.	
Raphael Sanzio, attrib. .	1123	<i>Portrait of the Fornarina.</i> —Believed to be by Sebastiano del Piombo C. and C., and others.
" " . . .	1125	<i>The Madonna "del Pozzo."</i>
" " . . .	1127	<i>S. John in the desert.</i>
" " . . .	1129	<i>The Madonna of the goldfinch.</i>
" " . . .	1131	<i>Portrait of Pope Julius II.</i>
Razzi, or Bazzi (Il Sodoma) . . . .	1279	<i>S. Sebastian.</i>
Rembrandt van Ryn. .	922	<i>Domestic interior.</i>
" " . . .	979	<i>Landscape.</i>
Beni, Guido . . . .	203	<i>Subject from the Orlando Furioso.</i>
" " . . . .	998	<i>Madonna with S. John.</i>
" " . . . .	1113	<i>The Madonna.</i>
Ribera, José . . . .	1104	<i>S. Jerome.</i>
Romano, Giulio . . . .	1144	<i>The Madonna.</i>
Rosa, Salvator . . . .	1005	<i>Landscape.</i>
Rubens, P. P. . . . .	140	<i>Battle of Ivory.</i>
" . . . .	147	<i>Entry of Henry IV. into Paris.</i>
" . . . .	180	<i>Portrait of Helena Fourment.</i>
" . . . .	197	<i>Portrait of Isabella Brandt.</i>
" . . . .	812	<i>Venus and Adonis.</i> —Small.
" . . . .	1140	<i>Hercules between Vice and Virtue.</i>
Ruysch, Rachel . . . .	953	<i>Fruit and flowers.</i>
Salaino, A. del . . . .	211	Copy of L. da Vinci's <i>Madonna and S. Anne</i> , No. 459 in the Louvre.
Sarto, A. del (Vannucchi)	1112	<i>Madonna with saints.</i>
" " . . . .	1176	<i>His own portrait.</i>
" " . . . .	1254	<i>S. James and two children.</i>
Sassoferrato (Salvi) . .	191	<i>The sorrowing Virgin.</i>
Savoldo, Girolamo . . .	645	<i>The Transfiguration.</i>
Schalken, Godfried . . .	934	<i>Woman sewing by candlelight.</i>
Signorelli, Luca . . . .	36	<i>Madonna and shepherds.</i>
" " . . . .	1291	<i>Holy family.</i>
" " . . . .	1298	<i>A predella.</i>
Slingeland, Pieter van . .	888	<i>The soap-bubbles.</i>
Snyders, F. . . . .	220	<i>Boar-hunt.</i>
Steen, Jan . . . . .	977	<i>The repast.</i>

	No.	
Sustermans, J. . . .	163	<i>Portrait of Galileo.</i>
Teniers, D., elder . .	705	<i>The doctor.</i>
Terburg, Gerhard . .	958	<i>A Dutch lady.</i>
Tintoretto (Robusti). .	617	<i>Marriage at Cana.</i> —A smaller replica of that in S. Salute, Venice.
” ” . . .	638	<i>Portrait of Sansovino.</i>
Titian (Vecellio) . . .	590	<i>Madonna.</i>
” ” . . .	599, 605	<i>Portraits of the Duchess and Duke of Urbino.</i>
” ” . . .	609	<i>Study for the battle of Cadore.</i> —A copy : C. and C.
” ” . . .	614	<i>Portrait of Giovanni de’ Medici.</i> — Painted in 1546.
” ” . . .	618	<i>Madonna.</i> —Unfinished.
” ” . . .	625	<i>Madonna with S. Catharine.</i>
” ” . . .	626	<i>Flora.</i> —Painted about 1523.
” ” . . .	633	<i>Madonna and saints.</i>
” ” . . .	648	<i>Portrait of Cattarina Cornaro.</i> — Painted 1542.
” ” . . .	1002	<i>Madonna.</i> —Small.
” ” . . .	1108	<i>Venus with Cupid and flowers.</i>
” ” . . .	1116	<i>The prelate Beccadelli.</i> —Painted in 1552.
” ” . . .	1117	<i>Venus.</i>
Uccello, Paolo . . .	29	<i>A combat of knights.</i>
Vanni . . . . .	1283	<i>A Deposition.</i>
Velasquez, Diego . .	210	<i>Equestrian portrait of Philip IV.</i>
Vernet, C. J. . . .	655, 665	<i>Examples.</i>
Veronese, Paolo (Caliari)	579	<i>Annunciation.</i>
” ” ”	589	<i>Martyrdom of S. Justina.</i>
” ” ”	603	<i>Man’s head.</i>
” ” ”	1136	<i>Holy family with S. Catharine.</i>
Vinci, Leonardo da . .	1252	<i>Adoration of the kings.</i> —Unfinished.
” ” attrib.	1157	<i>A male portrait.</i>
” ” ”	1159	<i>Medusa’s head.</i>
” ” ”	1288	<i>Annunciation.</i>
Volterra, Daniele da .	1107	<i>The massacre of the innocents.</i>

	No.	
Vos, Martin de . . .	811	<i>The Crucifixion.</i>
Watteau, Antoine . .	671	<i>Cavaliers and a lady.</i>
Werff, Adrian van der .	905	<i>The judgment of Solomon.</i>
” ” . . .	985	<i>Adoration of the shepherds.</i>
Weyden, Rogier van der .	795	<i>The Entombment.</i>

Two rooms are occupied with the portraits of ancient and modern painters of all schools, presumed to be painted by themselves, which however, is not the case in all instances. This interesting collection contains nearly 350 canvases: some of them are masterly studies. The numbers commence at 225 and end at 571, and the names of the most celebrated ancient masters—ending with men of the present time—are given in alphabetical order in the catalogue of the gallery. The following, hung within reach of the eye, are well worthy to be seen:—

No.	No.
223 Van Dyck.	354 Giovanni Bellini.
228 Rubens.	384 Titian.
237 Q. Matsys.	439 Albrecht Dürer.
280 A. del Sarto.	449 G. Dow.
292 L. da Vinci.	549 Eliz. Louise La Vigée by
293 Salvator Rosa.	Le Brun.

## THE PALAZZO BRIGNOLI OR ROSSI AT GENOA.

### Room I.

	No.	
Guercino . . . . .	—	<i>Cleopatra.</i>
Rubens . . . . .	—	<i>Mars, Venus, and Cupid.</i>

### Stanza di Primavera.

	No.	
Bordone . . . . .	—	<i>Portrait of a man in red sleeves.—</i> <i>And others.</i>

No.

Moretto . . . . .	— <i>Portrait of a botanist.</i>
Van Dyck . . . . .	— <i>Portraits.</i>

*Room III.*

Caravaggio . . . . .	— <i>Raising of Lazarus.</i>
Guercino . . . . .	— <i>Death of Cato.</i>

*Room IV.*

Bonifazio . . . . .	— <i>Adoration of the kings.</i>
Guercino . . . . .	— <i>Holy family and saints.</i>
Sarto, Andrea del . . . . .	— <i>Holy family.</i>

*Room V.*

Van Dyck . . . . .	— <i>Christ and the Pharisees.</i>
Veronese . . . . .	— <i>Judith.</i>

*Room VI.*

Van Dyck . . . . .	— <i>Portraits.</i>
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There are several smaller collections of pictures in the palaces of Genoa which are open to the traveller, such as the Palazzo Reale, the Palazzo Balbi, the Palazzo Durazzo della Scala, the Palazzo Spinola, the Palazzo Adorno, and the Palazzo Doria. In these are a few good pictures, and many also which are inferior. Several excellent portraits by Van Dyck are scattered throughout these galleries, which contain besides chiefly examples of the eclectic and naturalistic schools of Italy.

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## THE COMMUNAL GALLERY AT LUCCA, IN THE DUCAL PALACE.

*Pictures examined in 1877.*

This gallery has been recently formed, and no catalogue, except hand-lists in the rooms, has appeared at present. The collection contains some very fine works; and for the most part, pictures of uncertain authorship are so marked, a mode of treating them far from common, which cannot be too highly commended.

### *Entrance Hall.*

	No.	
Domenichino . . . .	9	<i>Samson.</i>
Fra Bartolommeo . .	3	<i>The "Madonna della Misericordia."—</i> <i>A large altarpiece. Dated 1515.</i>
" " . . . .	10	<i>S. Catharine and the Magdalen in</i> <i>adoration, the Eternal above.—A large</i> <i>altarpiece, dated 1509.</i>
Paolino, Fra Pietro . .	2	<i>Madonna with saints.</i>

### *Sala II.*

Lanfranco . . . .	10	<i>Martyrdom of S. Lorenzo.</i>
Paolino, Fra Pietro . .	4	<i>A martyrdom.</i>
Sustermans, Justus . .	2	<i>Portrait of Cardinal G. C. de' Medici.</i>
" " . . . .	6	<i>Portrait of Cardinal Leop. de' Medici.</i>
" " . . . .	8	<i>Portrait of a young lady.</i>

### *Sala III.*

Lippi, Filippo . . . .	12	<i>Madonna with four saints and the</i> <i>Eternal in a lunette above.—An altar-</i> <i>piece in four compartments.</i>
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### *Sala Grande IV.*

Aspertini, Amico . .	37	<i>Madonna and four saints.</i>
Bronzino, Angelo . .	23, 5	<i>Portraits of two children of the</i> <i>Medici family.</i>

	No.	
Bronzino, Angelo . . .	70	<i>Portrait of Cosimo de' Medici.</i>
Dutch school . . .	31	<i>Portrait of a boy.</i>
Guido Reni . . .	20	<i>Christ on the Cross and two saints.</i>
Paolino, Fra Pietro . .	63	<i>The Nativity.</i>
Perugino, school of . .	42	<i>Madonna and two saints.</i>
Pontormo . . .	5	<i>Portrait of Giuliano de' Medici.</i>
Terburg, attrib. . .	26	<i>Portrait of a youth.</i>
Tintoretto . . .	15	<i>The miracle of S. Mark.</i> —A masterly study (8 ft. by 6 ft.) for his large painting in the Venetian Academy, No. 45.
„ . . .	40	<i>A male portrait.</i>
Vasari, Giorgio . . .	27	<i>S. Eustachio.</i>
„ „ . . .	29	<i>The Conception.</i> —An altarpiece.
„ „ . . .	30	<i>S. Biagio.</i>

### THE PALAZZO DEL TÈ AT MANTUA

Contains much work of Giulio Romano.

*Camera dei Cavalli.*—Six life-size horses by G. Romano.

*Camera di Psyche.*—Decorated by G. Romano.

Other rooms follow, containing frescoes as well as friezes designed by G. Romano and executed by Primaticcio.

*Sala dei Giganti.*—Decorated in part by G. Romano, but chiefly by Rinaldo Mantovano.

In all these works G. Romano's scholars largely shared.

### THE DUCAL PALACE AT MANTUA.

Numerous apartments decorated by G. Romano and scholars.

### THE CASTELLO DI CORTI AT MANTUA.

In the Council-room are frescoes by Andrea Mantegna.

## THE AMBROSIANA AT MILAN.

*Sala della Santa Corona.*

	No.	
Luini, Bernardino . . .	—	<i>A grand fresco of Christ crowned with thorns.</i>

*First Floor.*

Bassano, Jacopo . . .	161	<i>The repose during the flight.</i>
Beltraffio . . . . .	—	<i>Portrait.</i>
Cesare da Sesto . . . .	—	<i>Head of Christ.</i>
Dolci, Carlo . . . . .	47	<i>Madonna.</i>
Dyck, A. van . . . . .	25	<i>Portrait of Henrietta Maria.</i>
Holbein, school of . . .	33	<i>Portrait of Calvin.—Dated 1548.</i>
Leiden, Lucas van, attrib. . . . .	—	<i>Adoration of the Magi.</i>
Mengs, Raphael . . . .	46	<i>Portrait of Clement XIII.</i>
Moroni, G. B. . . . .	193	<i>Portrait of a nobleman.</i>
Raphael . . . . .	—	<i>Cartoon for the victory of Constantine in the Vatican.</i>
Titian, attrib. . . . .	—	<i>Adoration of the shepherds.</i>
Vinci, Leonardo da . . .	—	<i>Profile portrait in oil of Bianca Maria, second wife of Maximilian I. of Austria.</i>
„ „ attrib. . . . .	—	<i>Portrait of the Duke.—Unfinished.</i>

There are besides two portraits in pastel, by L. da Vinci, and several heads of good quality, attributed to Luini and to Andrea Solario.

## THE BRERA AT MILAN.

## CATALOGUE OF 1875.

*Pictures last examined in 1877.*

	No.	
Albani, F. . . . .	323	<i>Cupids dancing.</i>
„ . . . . .	459	<i>SS. Roch and Sebastian.</i>
Alunno, Niccolò . . . .	156, 7, 76, 9, 96, 308, 17	<i>An altarpiece in fourteen parts.—Dated 1465.</i>
Baroccio, F. . . . .	402	<i>Martyrdom of S. Vitale.—Dated 1583.</i>

	No.	
Bassano, J. . . . .	219	<i>S. Rocco visiting those smitten with the plague.</i>
Bellini, Gentile . . . .	164	<i>S. Mark preaching in Alexandria.—Finished by Giovanni Bellini.</i>
„ Giovanni . . . . .	291	<i>Madonna.—Dated 1510.</i>
„ „ attrib. . . . .	278	<i>A Pietà.</i>
Bellotti, Bernardo . . .	349, 50	<i>Landscapes.</i>
Bonifazio Veneziano. . .	205	<i>The finding of Moses.</i>
„ „ . . . . .	211	<i>Christ and His disciples at Emmaus.</i>
Bonsignori, Francesco . .	166	<i>SS. Louis and Bernard, with monogram of Christ.</i>
Bordone, Paris . . . . .	208	<i>Baptism of Christ.</i>
Borgognone, A. . . . .	72	<i>An Assumption.—Dated 1522.</i>
Brueghel, J. (Velours) . .	366	<i>A birds' concert.</i>
Cairo, Francesco del. . .	138	<i>His own portrait.</i>
Campi, Antonio . . . . .	425	<i>Madonna and saints.</i>
„ Bernardino . . . . .	426	<i>Pietà.</i>
Caracci, Annibale . . . .	460	<i>Christ and the woman of Samaria.</i>
„ Ludovico . . . . .	458	<i>Christ with the woman of Canaan.</i>
Cariani, Giovanni . . . .	206	<i>Madonna and seven saints.</i>
„ „ . . . . .	258	<i>Dedication of the Virgin.</i>
„ „ . . . . .	260	<i>Marriage of the Virgin.</i>
Carpaccio, Vittore . . . .	282	<i>S. Stephen disputing with the doctors.</i>
Catena, V. . . . .	233	<i>S. Stephen.</i>
Cima da Conegliano . . .	188	<i>S. Peter Martyr and saints.</i>
„ „ . . . . .	294	<i>S. Peter in glory.</i>
„ „ . . . . .	280	<i>S. Jerome and other saints.</i>
Contarini, G. . . . .	227	<i>S. Jerome at prayer.</i>
Correggio, school of . . .	316	<i>Madonna and saints.</i>
Cortona, Pietro da . . . .	399	<i>Madonna enthroned with saints.</i>
Costa, Benedetto . . . . .	113	<i>The circumcision.</i>
„ Lorenzo . . . . .	325	<i>Adoration of the Magi.—Dated 1499.</i>
Crespi, Daniele . . . . .	110	<i>Christ led to Calvary.</i>
Crivelli, Carlo . . . . .	277	<i>Madonna with saints.</i>
„ „ . . . . .	161	<i>SS. Jerome and Augustine.</i>
„ „ . . . . .	189	<i>Madonna.</i>
Domenichino . . . . .	453	<i>The Madonna enthroned.</i>
Dossi, Dosso . . . . .	330	<i>S. Sebastian.</i>
Dyck, A. van . . . . .	439	<i>Madonna and S. Anthony.</i>



	No.	
Dyck, A. van . . . .	443	<i>Portrait of a lady.</i>
Ferrari, Gaudenzio . .	24	<i>Adoration of the kings (in fresco).—</i> <i>And others.</i>
" " . . . .	104	<i>The martyrdom of S. Catharine.</i>
Foppa, Vincenzo . . .	68	<i>S. Sebastian.</i>
Francia, Francesco . .	331	<i>The Annunciation.</i>
Fyt, J. . . . .	367, 78	<i>Dead game.</i>
Garofalo . . . . .	337	<i>Crucifixion and saints.</i>
Gentile da Fabriano . .	155	<i>Glorification of the Virgin.</i>
" " . . . .	186, 190, 307, 309	<i>Four saints.</i>
Giordano, Luca . . . .	392	<i>Madonna and saints.</i>
Giotto di Bondone . . .	310	<i>Madonna.—Centre of an altarpiece.</i> <i>The wings are in the gallery at</i> <i>Bologna, No. 102.</i>
Guercino (Barbieri) . .	328	<i>The turning-away of Hagar.</i>
Liberale, Il, da Verona .	80	<i>Madonna enthroned and saints.—Dated</i> <i>1502.</i>
" " . . . .	265	<i>S. Sebastian.</i>
Longhi, Luca. . . . .	476	<i>Madonna enthroned and saints.</i>
Lorenzo Veneziano . . .	160	<i>Coronation of the Virgin.—By Stefano:</i> <i>C. and C.</i>
Lotto, Lorenzo . . . .	249	<i>Portrait of a young lady.</i>
" " . . . .	250, 1	<i>Portraits.</i>
" " . . . .	240	<i>Pietà.</i>
Luini, Bernardino . . .	79	<i>Noah and his sons.</i>
" " . . . .	89	<i>Madonna with the roses (in oil).—And</i> <i>several good examples in fresco, of</i> <i>which the following are the best,</i> <i>Nos. 18, 46, 53, 69, 70, and four single</i> <i>figures of saints, Nos. 54, 7, 61, 4.</i>
" " . . . .	95	<i>Madonna and saints.—Dated 1515.</i>
Mansueti . . . . .	259	<i>S. Mark baptising.</i>
Mantegna, Andrea . . .	301	<i>Dead Christ and Maries.</i>
" " . . . .	187	<i>S. Luke and other saints.—Early, 1454.</i>
Marco d'Oggione. . . .	93	<i>Three Archangels and Satan.</i>
Mengs, Raphael . . . .	429	<i>Male portrait.—Dated 1752.</i>
Montagna, Bartolommeo .	163	<i>An altarpiece—Madonna and saints.</i>
Moretto (Bonvicino) . .	202	<i>Madonna in glory with saints.</i>
" " . . . .	255	<i>SS. Clara and Catharine.</i>

	No.	
to (Bonvicino)	247	<i>S. Jerome and an apostle.</i>
„	231	<i>S. Francis of Assisi.</i>
„	235	<i>The Assumption.</i>
ie, Francesco	290	<i>Madonna and saints.</i>
li, Giov. Battista	214	<i>Assumption.</i>
„	252	<i>Madonna.</i>
„	210, 46	<i>Portraits.</i>
Vecchio	168	<i>Adoration of the Magi.—An altarpiece.</i>
„	284	<i>S. Helen, S. Constantine, and others.—</i> <i>An altarpiece in three compartments.</i>
azzano, Marco	174	<i>Coronation of the Virgin.</i>
„	181	<i>Madonna and saints.</i>
no, Gian	97	<i>A Magdalen.</i>
ali	298	<i>Christ on the Mount.—Dated 1513.</i>
el Sanzio	305	<i>Marriage of the Virgin—Lo Sposalizio.</i>
randt	446	<i>Female portrait.—Dated 1632.</i>
Guido	321	<i>S. Paul and S. Peter.</i>
nino	220	<i>Madonna in adoration.</i>
nelli, N.	173	<i>S. John appearing to Galla Placida.</i>
Salvator	388	<i>S. Paul in the desert.</i>
is, P. P.	444	<i>The Last Supper.</i>
o, Andrea	85	<i>Madonna and saints.</i>
ggia, Il	486	<i>Madonna and saints.—Dated 1604.</i>
Giovanni	184	<i>Annunciation.</i>
rrato, attrib.	412	<i>Madonna.</i>
lo, Girolamo	230	<i>Madonna enthroned with saints and</i> <i>angels.</i>
llino	88	<i>Madonna and saints.</i>
„	475	<i>The doctors of the Church.</i>
Cesare da	303	<i>Madonna.</i>
elli, Luca	304	<i>Madonna.</i>
„	306	<i>Flagellation of our Lord.</i>
rs, F.	381	<i>A stag-hunt.</i>
o, Andrea	300	<i>Male portrait.</i>
„	103	<i>Madonna with saints.—Retouched.</i>
o da Ferrara	175	<i>Madonna enthroned with saints.</i>
ras, Pierre	403	<i>S. Jerome.</i>
„	404	<i>Crucifixion.</i>
etto.	213	<i>A Pietà.</i>

	No.	
Tintoretto. . . . .	226	<i>Saints with the cross.</i>
Titian . . . . .	244	<i>S. Jerome in the desert.</i>
„ . . . . .	243, 5	<i>Studies of heads.</i>
Veronese, Paolo . . . .	209	<i>Christ in the house of the Pharisee.</i>
„ „ . . . . .	215, 17	<i>Large altarpiece in three compartments.</i>
„ „ . . . . .	223	<i>S. Antonio with saints.</i>
Vinci, Leonardo da . . .	308	<i>Ecce Homo.—Drawn in pastel.</i>
„ school of . . . . .	102	<i>Madonna.—Unfinished.</i>
Viti, Timoteo . . . . .	191	<i>Annunciation and two saints.</i>
Vivarini, John and Antonio da Murano }	158	<i>Madonna and saints.—An altarpiece in fourteen compartments.</i>
Wyck, T. . . . .	359	<i>The alchemist.</i>
Zenale, Bernardo . . . .	73-5	<i>Saints.—Three panels, each in two parts, much injured.</i>
Zuccarelli . . . . .	348	<i>S. John preaching.</i>

## THE GALLERIA ESTENSE AT MODENA.

### CATALOGUE OF 1875.

	No.	
Abate, Niccolò dell' . . .	67, 71, 8, 83, 8, 9, 94, 5, 100	<i>Nine of the twelve cantos of the Æneid.—In bad condition.</i>
„ „ . . . . .	107	<i>A concert with portraits.</i>
Bonifazio Veneziano . . .	141	<i>Adoration of the Magi.</i>
Canale, Antonio . . . . .	241	<i>A sea-port.</i>
Caravaggio (Amerighi) . .	205, 12	<i>Officers drinking.</i>
Caroto, Francesco . . . .	50	<i>Madonna and S. John.</i>
Cavedone (Giacomo di Sassuolo) . . . . .	397	<i>The Crucifixion.</i>
Cima da Conegliano . . .	143	<i>A Deposition.</i>
Claude (Lorraine) . . . .	237	<i>Landscape.</i>
Correggio (Allegri) . . .	60	<i>The rape of Ganymede.</i>
Dossi, Dosso . . . . .	173	<i>Portrait.</i>
„ „ . . . . .	176	<i>The Nativity.</i>
„ „ . . . . .	181-4	<i>Genre scenes.</i>
„ „ . . . . .	366	<i>Madonna with SS. Michael and George.</i>

	No.	
Francia, Francesco . . .	36	<i>The Annunciation.</i>
Garofalo (Tisio) . . .	189, 90	<i>Madonna and saints.</i>
Giorgione, attrib. . .	123	<i>Portrait of a young lady.</i>
Guercino (Barbieri) . .	355	<i>The marriage of S. Catharine.</i>
Pagano, Gaspar . . .	404	<i>The marriage of S. Catharine.</i>
Palma Vecchio, attrib. .	129	<i>Madonna with saints.—An injured copy: C. and O.</i>
Pollajuolo, Antonio . .	57	<i>S. Sebastian.</i>
Reni, Guido . . .	149	<i>Christ on the Cross.</i>
Scarsellino . . .	—	<i>Several.</i>
Spada, Lionello . . .	—	<i>Several.</i>
Tintoretto . . .	108-12, 115-18	<i>Paintings of Ovid's Metamorphoses.</i>
Tommaso da Modena . .	32	<i>Altarpiece in six parts.—Repainted.</i>

### THE NAPLES MUSEUM.

Contents of Museum recently rearranged, with new catalogues affixed to the walls; no others. 1877.

#### *Roman School.*

No.	
27	Sassoferrato . . . . . <i>Nativity.</i>
46	Polidoro da Caravaggio . <i>Christ bearing the Cross.</i>
47, 53	Pannini . . . . . <i>Visit of Charles III. to Rome.</i>
51	Raphael Mengs . . . . <i>Portrait.</i>

#### *Parmese and Genoese Schools.*

1, 7	Simon Vouet . . . . . <i>Angels.</i>
2	B. Strozzi. . . . . <i>A monk.</i>
16	Schidone . . . . . <i>Christian charity.</i>
21	„ . . . . . <i>A cupid.</i>
39	„ . . . . . <i>Madonna in glory and saints.</i>
40	Castiglione . . . . . <i>S. John in a landscape.</i>

#### *Lombard and Parmese Schools.*

12, 16	Parmegianino . . . . . <i>Two portraits.</i>
13	„ . . . . . <i>Annunciation.</i>

No.

- 15 School of L. da Vinci . . . *Madonna and donors.*  
 17 Cesare da Sesto . . . . . *Adoration of the kings.*  
 18 Beltraffio . . . . . *Infant Christ and S. John.—After L. Vinci.*  
 19 Niccolò dell' Abate . . . . . *Holy family.—After L. da Vinci.*  
 33 Schidone . . . . . *Portrait.*  
 34 „ . . . . . *Massacre of the innocents.*

*Venetian School.*

- 1 Luigi Vivarini . . . . . *Madonna with two monks.—Dated 1441.*  
 5 Bartolommeo Vivarini . . . . . *Madonna enthroned with four saints. Dated 1465.*  
 8 Sebast. del Piombo . . . . . *Portrait of Pope Clement.—C. and C.*  
 11 Jacopo Bassano . . . . . *Female portrait.*  
 20 Titian . . . . . *Paul III. and attendants.—Unfinished.*  
 32 Moretto . . . . . *Christ at the column.—Small.*  
 40 School of Mantegna . . . . . *Christ with instruments of the Passion.*  
 43 Girolamo de S. Croce . . . . . *Martyrdom of S. Lawrence.—Replica No. 214, at Dresden.*  
 46 Mantegna . . . . . *S. Euphemia.—Dated 1454.*  
 48 Il Greco . . . . . *Portrait.*  
 52 Garofalo . . . . . *Adoration of the Magi.*  
 56 Lorenzo Lotto . . . . . *Madonna and S. Peter Martyr.*

Several Venetian scenes here are attributed to Bellotti.

*Sala di Correggio.*

- 1 Salvator Rosa . . . . . *Christ and the doctors.*  
 2 Sebast. del Piombo . . . . . *Madonna.*  
 3 Correggio . . . . . *The Madonna della Zingarella.*  
 4 Van Dyck . . . . . *Male head.*  
 5 Titian . . . . . *The Danae.*  
 7 Correggio . . . . . *Marriage of S. Catharine.—Small.*  
 8 Titian . . . . . *Portrait of Paul III.*  
 9 Correggio . . . . . *Pietà.—A study.*  
 11 Titian . . . . . *Portrait of Philip II. of Spain.*  
 12 Spagnoletto . . . . . *S. Sebastian.*  
 13 „ . . . . . *S. Jerome.*

[o.

14 Spagnoletto . . . . *S. Jerome.*15 Guercino . . . . *Magdalen.*

In the next room are cartoons by Michael Angelo and Raphael.

*The Sala Grande.*

1 Annibale Caracci . . *A Pietà.*3 Jacopo Bassano . . . *The raising of Lazarus.*5 Giulio Romano . . . *Madonna della Gatta.*—A variation of the *Perla* of Raphael at Madrid.7 Giovanni Bellini . . *The Transfiguration.*8 Raphael, attrib. . . *Portrait of Christopher Columbus.*10 Marcello Venusti . . *Copy of Michael Angelo's Last Judgment.*11 Perugino . . . . *Madonna.*14 Bernardo Gatti . . . *Crucifixion.*15 Luini . . . . *Madonna.*17 Raphael, attrib. . . *Portrait of Tibaldio.*19 " " . . . *Leo X. and cardinals.*—A copy by Andrea del Sarto.21 " " . . . *Portrait of Cardinal Passerini.*22 " " . . . *Madonna del Divino Amore.*—Painted by Giulio Romano, or by some other pupil.24 Monrealese . . . . *The Trinity.*26 Garofalo . . . . *The Deposition.*28 Palma Vecchio . . . *Madonna and saints.*30 Domenichino . . . . *The guardian angel.*32 Claude Lorraine . . *Landscape.*34 Pinturicchio . . . . *Assumption.*36 Titian . . . . *The Magdalen.*39 Luca Giordano . . . *Madonna and saints.*41 Parmegianino . . . *Female portrait.*—And others.44 Andrea da Salerno . . *S. Benedict and saints.*45, 9 Borgognone . . . *Two battle-pieces.*47 Guido Reni . . . . *The race of Atalanta.*53 A. del Sarto, attrib. . *Two portraits.*55 Salvator Rosa . . . *Battle-piece.*56 Sebast. del Piombo . . *A portrait.*

No.

- 57 Palma Giovane . . . *Madonna and saints.*  
 59 Spagnoletto (Ribera) . *Silenus.*  
 60 Annibale Caracci . . . *Satyr and Bacchants.*  
 61 Fra Bartolommeo . . . *Assumption.*

*Hall of the Venuses.*

- 11 Guido Reni . . . . *Four seasons.*  
 20 Luca Giordano . . . *Venus asleep.*  
 22 Guarino da Solofra . . *Susannah at the bath.*  
 23 Tintoretto . . . . *Venus and the graces.*

*Tuscan School.*

- 4 Cosimo Rosselli, attrib. . *Marriage of the Virgin.—By Ze  
 ella: C. and C.*  
 27 Lorenzo di Credi. . . . *Madonna and others in adoration.*  
 30 Ghirlandajo . . . . *Madonna enthroned and two saints.*  
 31 Matteo da Siena . . . . *Massacre of the innocents.—Dated 1*  
 32 Botticelli, attrib. . . . *Madonna and angels.—Converse  
 tion of No. 1307 in the Uffizi  
 Filippo Lippi, who is probably  
 author of this.*  
 37 Filippo Lippi . . . . *Annunciation and two saints.—Inj*

*Bolognese School.*

- 1 Lavinia Fontana . . . . *Christ at the well.*  
 7 Guido . . . . . *Infant Christ.*  
 9 „ . . . . . *Nausicaa.*  
 12 Lanfranco . . . . . *Angel overthrowing Satan.—And ot*  
 33 Annibale Caracci . . . *Holy family.—And others.*  
     Agostino and Lodovico . *Some examples.*  
 44 Guido . . . . . *Vanity and Modesty.*

*Neapolitan School, 14th, 15th, 16th centuries.*

- 1, 3 Piero Donzello . . . *The latter a Crucifixion.*  
 7 Antonio Solario (Lo  
     Zingaro) . . . . . *Madonna and saints.—Large altar*  
 18, 23 Ippolito Donzello . *Crucifixion and an altarpiece.—  
     others.*





## THE MUSEO CIVICO AT PADUA.

*Pictures examined in 1877.*

Among a number of pictures there are few here worth seeing except the following. It may be added that several canvases are not visible, owing to alterations in the gallery, and will not be exhibited for about a year.

	No.	
Basaiti, Marco . . . .	18	<i>Madonna with saints.</i>
Bonifazio, attributed to .	22	<i>Holy family.</i>
Catena, V. . . . .	668, 9	<i>Two saints.</i>
German school . . . .	485	<i>A panel.</i>
Lotto, Lorenzo, attrib. .	12	<i>Madonna, saints, and donator.</i>
Morone, Fr. . . . .	36	<i>Madonna.</i>
Palma Vecchio, attrib. .	480	<i>Madonna and two donators.—Perhaps by Previtali : C. and C.</i>
” ” ” . . . .	25	<i>Madonna and two saints.—Small.</i>
Previtali . . . . .	106	<i>S. Agatha.</i>
Romanino, G . . . .	1215	<i>Madonna enthroned with saints and angels.—A large altarpiece.</i>
” . . . . .	765	<i>Madonna enthroned between two saints.</i>
” . . . . .	770	<i>The Last Supper.</i>
Speranza, attrib. . . .	649	<i>Madonna and S. Catharine.</i>

The chief attraction for the art-student at Padua is of course the celebrated series of frescoes by Giotto in the church of S. M. dell' Arena. Very interesting also are the beautiful frescoes by Altichiero and Jacopo Avanzi Veronese in the Capella S. Felice of S. Antonio and in the Capella di S. Giorgio close by. At the same time should be mentioned the fine frescoes by Mantegna and assistants in the church of the Eremitani, close to the Capella dell' Arena.

## THE PINACOTECA AT PARMA.

## CATALOGUE OF 1875.

*Pictures last examined in 1877.*

In this gallery there are many inferior pictures, and the names of great painters are freely appended to some of them, those of Raphael, Titian, Van Dyck, and Velasquez without the slightest warrant.

	No.	
Angelico, Fra . . . .	429	<i>Madonna.</i> —In bad condition.
Araldi (early painter of Parma) . . . . .	45	<i>The Annunciation.</i> —Dated 1514.
Bellini, Giov., attrib. .	180	<i>S. John.</i>
Basella or Cristoforo (early painter of Parma) . . . . .	50	<i>Madonna and two saints.</i> —Painted before 1489: C. and C.
Bima da Conegliano. .	360	<i>Madonna enthroned with saints.</i>
" " . . . .	361	<i>Madonna and saints with the ruined temple.</i>
Correggio (Antonio Allegri). . . . .	31	<i>The Madonna "della Scala."</i> —In fresco.
" . . . . .	350	<i>The Madonna della Scodella.</i>
" . . . . .	351	<i>The Madonna di S. Girolamo—" Il Giorno."</i>
" . . . . .	352	<i>The Deposition.</i>
" . . . . .	353	<i>Martyrdom of SS. Flavia and Placidus.</i>
Crivara, Francesco . .	123	<i>The Deposition.</i>
" " . . . .	130	<i>Madonna enthroned with saints.</i> —Dated 1515.
" " . . . .	359	<i>Madonna and little S. John.</i>
Carofalo . . . . .	366, 9	<i>Two small examples.</i>
Ciotto, attrib. . . . .	431	<i>The death of the Virgin.</i> —Is by Niccolò di Pietro: C. and C.
Elst, Bart. van der . .	378	<i>Male portrait.</i>
Polbein, Hans, attrib. .	355	<i>Portrait of Erasmus.</i>

	No.	
Mantegna, Andrea . . .	437	<i>Small study in oil for the frescoes in the Eremitani.</i>
Mazzola, Filippo (early painter of Parma) . }	46	<i>Madonna enthroned with saints.—Dated 1491.</i>
Melchiorre . . . .	460	<i>Altarpiece in five compartments.—Signed and dated 1271.</i>
Moro, Antonio . . .	300	<i>Portrait of Alessandro Farnese in youth.</i>
Murillo, attrib. . . .	364	<i>Figure of Job.</i>
Parmegianino . . . .	68	<i>Three saints.</i>
” . . . .	192	<i>The marriage of S. Catharine.</i>
Piombo, Sebast. del . .	302	<i>Pope Clement giving the blessing.</i>
Schedone, Bart. . . .	120	<i>Deposition.</i>
” . . . .	133	<i>The three Maries at the sepulchre.</i>
Toschi and his pupils .	—	<i>Drawings of Correggio's works in the churches and elsewhere at Parma.</i>
Vinci, L. da, attrib. .	362	<i>Female head in monochrome.</i>

## THE PINACOTECA AT PERUGIA.

### NO CATALOGUE.

*Pictures last examined in 1877.*

	No.	
Alfani, Domenico . . .	5	<i>An altarpiece.</i>
” and Anselmi di Giovanni . . . }	59	<i>A holy family.—Painted from an original drawing by Raphael, now in the museum at Lille.</i>
Alunno, Niccolò . . .	75	<i>The Annunciation.</i>
Angelico, Fra. . . .	211–232	<i>Portions of an altarpiece, formerly in S. Domenico, and predella.</i>
Bartolo, Domenico . .	—	<i>Ancona in five parts and predella.—Dated 1438.</i>
Bernardo di Perugia .	44	<i>Coronation.</i>
Boccati da Camerino .	3, 4	<i>Altarpiece and predella.</i>
” . . . .	21	<i>Madonna and angels.</i>

	No.	
Bonfigli, Benedetto . . .	1	<i>Virgin and S. Bernard; people of Perugia praying below.</i>
„ „ . . .	18	<i>Adoration of the Magi.—And others.</i>
Eusebio di S. Giorgio . . .	8	<i>Adoration of the Magi.</i>
„ „ . . .	37	<i>An altarpiece.</i>
Fabrizio, Gentile da . . .	165	<i>Madonna.—Injured.</i>
Fiorenzo di Lorenzo . . .	13	<i>Five compartments of a large double altarpiece.</i>
„ „ . . .	29	<i>A shrine.</i>
„ „ . . .	50	<i>A Nativity.—And others.</i>
Gozzoli, Benozzo . . .	206	<i>Altarpiece and predella.—Dated 1456.</i>
Lo Spagna . . . . .	25	<i>Madonna and saints.</i>
Manni, Giovanni . . .	26	<i>Christ in glory and numerous saints.</i>
Mantegna, school of, } attrib. . . . . }	—	<i>Eight studies in tempera.—By Bonfigli and Fiorenzo di Lorenzo: C. and C.</i>
Margaritone . . . . .	188	<i>Colossal crucifix.</i>
Meo da Siena . . . . .	105	<i>Ancona in numerous compartments.</i>
Perugino . . . . .	2	<i>Transfiguration.—Injured.</i>
„ . . . . .	23	<i>A Nativity.—This with Nos. 41, 56 are parts of the famous altarpiece painted for S. Agostino. Other portions are distributed in churches at Perugia, and in three provincial French galleries. Painted between 1512–17.</i>
„ . . . . .	27, 8	<i>Large panel painted on two sides, a crucifix on one.</i>
„ . . . . .	33	<i>Madonna and saints.</i>
„ . . . . .	35	<i>Madonna.</i>
„ . . . . .	41	<i>Baptism of Christ.</i>
„ . . . . .	56	<i>Two saints.</i>
Piero della Francesca . . .	47	<i>An Ancona in five compartments with Annunciation above.</i>
Pinturicchio . . . . .	30	<i>An altarpiece in several compartments.</i>
Raphael, attrib. . . . .	—	<i>Madonna.</i>
Siena, early school of . . .	106, 114	<i>Anconas.</i>
Taddeo Bartoli . . . . .	45	<i>Ancona in five compartments.—Dated 1403.</i>
„ „ attrib. . . . .	22	<i>Ancona in five compartments.</i>
„ Gaddi, attrib. . . . .	67	<i>A large Ancona.</i>

### THE SALA DEL CAMBIO AT PERUGIA.

Decorative frescoes by Perugino, comprising a 'Nativity' and 'Transfiguration,' Sibyls, Prophets, Sages, and Heroes.

Also Perugino's own portrait at the age of 54.

In the chapel adjoining are frescoes and an altarpiece by Giannicola Manni.

### THE ACCADEMIA AT PISA.

*Pictures last examined in 1877.*

This small gallery is chiefly interesting for its examples of early work of the fourteenth century, some of which are rude, and all are in bad condition. There is no catalogue, and no numbers can be quoted. The names given here rest principally on the authority of Messrs. Crowe and Cavalcaselle.

#### *Room I.*

No.	
Bruno, Giovanni. . . .	— <i>S. Ursula and her companions.</i>
Deodati, Orlando, of } Lucca . . . . }	— <i>Madonna and saints in five arched compartments.</i> —Dated 1301.
Cimabue . . . . .	— <i>Madonna, with incidents at the side, and S. Martin on horseback, below the throne.</i>
„ attrib. . . . .	— <i>Five half-length figures in arched compartments.</i> —Probably by a third-rate Lucchese: C. and C.

#### *Room II.*

Barnaba of Modena . . .	— <i>Madonna enthroned with six angels.</i> —Life-size.
„ „ . . .	— <i>Two wings of another altarpiece.</i>
Cecco di Pietro . . .	— <i>A Crucifixion and saints. In several compartments and with predella.</i> —Dated 1380.

	No.
Simone Martini, or da } Siena . . . . . }	— <i>A single saint and seven small panels of saints forming a pediment.</i>
Traini, Francesco . . .	— <i>Large figure of S. Domenic.</i>

*Room III.*

Ambrogio d'Asti . . .	— <i>Saviour enthroned—centre part of an altarpiece.—Dated 1514.</i>
Benozzo Gozzoli . . .	— <i>A Conception.</i>
” ” . . .	— <i>Madonna enthroned with saints.</i>
” ” . . .	— <i>Study for the fresco of the ‘Visit of the Queen of Sheba’ in the Campo Santo.</i>
Gentile da Fabriano, } attrib. . . . . }	— <i>Coronation of the Virgin.—Perhaps by Neri di Bicci: C. and C.</i>
Machiavelli, Zanobi . .	— <i>Madonna and saints.</i>
Masaccio, attrib. . . .	— <i>S. Paul with the sword and book.—More like the work of a scholar: C. and C.</i>
Thomé, Luca . . . . .	— <i>A Crucifixion.—Dated 1366.</i>

*Room IV.*

Bazzi (Il Sodoma . . .	— <i>Madonna and saints.</i>
Filippo Lippi. . . . .	— <i>Madonna with saints and angels.—Life-size.</i>

## THE CAMPO SANTO AT PISA.

The Campo Santo is in the form of a parallelogram, bounded by two long walls and two short ones: the former face north and south, the latter east and west. The interior is entered by the left of two gates on the south wall; turn to the right and walk to the beginning at the eastern end of the southern wall, where are three large frescoes of the ‘Triumph of Death,’ the ‘Last Judgment,’ and ‘Hell,’ long supposed to be by Orcagna, but now assigned, together with the large fresco of ‘Hermit life’ which follows, to the Lorenzetti. Proceeding farther westward an ‘Assumption of the Virgin’ may be seen over the gateway, and beyond along the same wall are the frescoes of the life of S. Raineri, by Andrea Firenze and Ant. Veneziano, now smaller, and in

two rows instead of one; then those of the lives of SS. Ephesus and Potitus, by Spinello Aretino; and lastly, at the extreme western end, those of the history of Job, by Francesco da Volterra. A great portion of the lower tier of these is invisible. The frescoes on the west wall are ruined, but occupying the first space of the north wall at the western end is a large fanciful scheme of the Creation, a series of circular rings, by Pietro Puccio, who continued the History of Genesis along the upper range of the north wall as far as to the door of the Capella dei tutti Santi. The lower range is filled by the fine works of Benozzo Gozzoli, the best of which are at this end, namely, 'Noah and his family,' the 'Curse of Ham,' and the 'Building of Babel.' Over the door just alluded to are an 'Annunciation' and an 'Adoration' by the same painter; while the large remainder of the north wall is also covered with frescoes by his hand, these being for the most part less admirable than those already noted. The frescoes on the east wall, like those on the west, are almost destroyed, and are cut up by monuments. The Capella dei tutti Santi contains some fragments of frescoes originally executed by Giotto and assistants for the church of the Carmine at Florence.

### THE MUNICIPAL GALLERY AT PRATO.

A single room with about forty pictures, of which a few are interesting. Hand-catalogues only, 1877.

	No.	
Andrea da Firenze . . .	19	<i>Madonna enthroned.</i> —An Ancona in three compartments with a predella.
Castagno, Andrea del . .	20	<i>A Crucifixion.</i> —A small panel.
Gaddi, Taddeo . . .	2	<i>History of the girdle of the Virgin.</i> —The girdle belongs to Prato, and is the subject of the frescoes by Agnolo Gaddi in the cathedral there; the same incidents are similarly treated by both artists. A predella in seven parts.
Giusto d' Andrea . . .	14	<i>Madonna enthroned and saints.</i>
Lippi, Filippo . . .	11	<i>Virgin presenting girdle to S. Thomas with other saints.</i> —Injured.

	No.	
Lippi, Filippo . . . .	12	<i>A Nativity.</i> —Originally fine but much injured.
„ „ . . . .	21	<i>Madonna and two saints, with family of donators.</i>
Milano, Giovanni da . .	18	<i>Madonna with numerous saints.</i> —An Ancona with predella, greatly injured.
Pacino di Bonaguida . .	1	<i>Madonna and saints.</i> —Ancona in five parts.

## THE ACCADEMIA DI SAN LUCA AT ROME.

NO CATALOGUE OR NUMBERS.

*Pictures last examined in 1877.*

### *The Long Gallery.*

No.

Bonifazio . . . . .	—	<i>Female portrait.</i>
Dughet, G. (Poussin) . .	—	<i>Bacchus and Ariadne.</i>
Dyck, Van . . . . .	—	<i>Holy family.</i>
„ „ . . . . .	—	<i>Child's head.</i> —Study in crayon.
Lorraine, Claude. . . .	—	<i>Landscape.</i>
Luti, B. . . . .	—	<i>Cupid and Psyche.</i>
Maratta, C. . . . .	—	<i>Head of Cardinal Cerri.</i>
Mola . . . . .	—	<i>Female bust.</i>
Titian, attrib. . . . .	—	<i>S. Jerome.</i>
„ „ . . . . .	—	<i>Venus reclining, "Omnia Vanitas."</i> — Much repainted, by an imitator, perhaps by Cesare Veccelli: C. and C.
Vernet. . . . .	—	Several landscapes.
Veronese, P. . . . .	—	<i>Venus with the mirror.</i>

### *Sala di Raffaello.*

Cagnacci, Guido . . . .	—	<i>Tarquin and Lucretia.</i>
Canaletto . . . . .	—	<i>A scene.</i>
Guido Reni . . . . .	—	<i>Figure of Fortune.</i>
„ „ . . . . .	—	<i>Bacchus and Ariadne.</i>
„ „ . . . . .	—	<i>A Cupid.</i>



	No.	
Palamedes . . . .	—	<i>An interior.</i>
Pussini . . . .	—	Copy of Titian's <i>Bacchus and Ariadne</i> , in the National Gallery, London.
Raphael . . . .	—	<i>A child.</i> —In fresco.
„ attrib. . . .	—	<i>S. Luke painting the Virgin.</i> —Much repainted. Probably by Timoteo Viti, founded on a sketch of the master: C. and C.
Romano, Giulio . . .	—	<i>Copy of the Galatea of Raphael.</i>
Sassoferrato . . . .	—	<i>Madonna.</i>
Spagnoletto . . . .	—	<i>S. Jerome and the Jewish priest.</i>
Titian, attrib. . . .	—	<i>Calisto and nymphs.</i>
„ „ . . . .	—	<i>Female portrait.</i> —Not by Titian.
„ „ . . . .	—	<i>Tribute money.</i> —The original is at Dresden, No. 222.
Veronese, P. . . .	—	<i>Marriage of S. Catharine.</i>
„ . . . .	—	<i>Susannah at the bath.</i>

### THE VILLA ALBANI AT ROME.

In the Galleria Nobile the ceiling is painted by Raphael Mengs: the subject is the 'Parnassus.'

In an adjacent room:

	No.	
Perugino, Pietro . . .	—	<i>An Adoration</i> , and other subjects.

### THE BARBERINI PALACE AT ROME.

#### HAND-CATALOGUES ONLY.

*Pictures last examined in 1877.*

	Room I.	
	No.	
Caravaggio . . . .	9	<i>A Pietà.</i>
Pomerancio . . . .	15	<i>Magdalen.</i>
Vouet, Simon . . . .	11	<i>The Pope S. Urban in glory.</i>

*Room II.*

	No.	
Bellini, Giovanni, attrib.	58	<i>Madonna</i> .—Probably by Pasqualino : C. and C.
Masaccio, attrib. . . .	67	<i>A head</i> .—Not genuine.
Sacchi, Andrea . . . .	33	<i>Portrait</i> .
Sodoma, Il, attrib. . . .	54	<i>Madonna</i> .—Not genuine.

*Room III.*

Botticelli, attrib. . . .	93	<i>Annunciation</i> .—Small.
Caravaggio . . . . .	81	<i>Mother of Beatrice Cenci</i> .
Domenichino . . . . .	74	<i>Adam and Eve</i> .
Dürer, A. . . . .	79	<i>Christ among the doctors</i> .—Dated 1506.
Guido Reni . . . . .	85	<i>Portrait of Beatrice Cenci</i> .
Poussin, Nicolas . . . .	86	<i>Death of Germanicus</i> .
Raphael, attrib. . . . .	82	<i>The Fornarina</i> .
Sarto, A. del . . . . .	90	<i>Holy family</i> .
Titian, attrib. . . . .	72	<i>Female portrait, known as the "Slave."</i> —By Palma Vecchio : C. and C.

THE BORGHESE PALACE AT ROME.

HAND-CATALOGUES ONLY.

*Pictures last examined in 1877.*

*Room I.*

No.	
1	Botticelli . . . . . <i>Madonna, S. John, and angels</i> .—Large circular.
2	Credi, Lorenzo di . . . <i>Holy family</i> .
32	Vinci, L. da, school of . <i>S. Agatha</i> .
33	" " " " . <i>Salvator Mundi</i> .
34	Perugino, Pietro . . . <i>Madonna</i> .
35	Raphael, attrib. . . . <i>His own portrait</i> .—Not genuine. In the manner of Ridolfo Ghirlandajo : C. and C.
43	Francia, Fr., attrib. . . <i>Madonna</i> .
44	Crivelli, Carlo, attrib. <i>A Crucifixion</i> .—By Fiorenzo di Lorenzo : C. and C.

No.

- |        |                            |   |
|--------|----------------------------|---|
| 48     | Perugino . . . .           | <i>S. Sebastian.</i>  |
| 49, 57 | Pinturicchio . . .         | <i>Panels of the history of Joseph.</i>   |
| 54     | Credi, L. da., attrib. . . | <i>S. Joseph and Madonna in adoration.—</i><br><i>Of his school : C. and C.</i> |
| 61     | Francia, Fr., attrib. . .  | <i>S. Anthony.—By Giacomo Francia : C.</i><br><i>and C.</i>                     |
| 69     | Pollajuolo, Antonio . . .  | <i>Holy family.</i>   |
| 72     | Spinello Aretino . . .     | <i>Annunciation.</i>  |

**Room II.**

- |       |                                   |  |
|-------|-----------------------------------|--|
| 6     | Garofalo . . . . .                | <i>Holy family.</i>  |
| 9     | „ . . . . .                       | <i>Deposition.</i>   |
| 18    | Giulio Romano . . . . .           | <i>Copy of Raphael's Julius II.</i>                          |
| 21, 6 | Raphael, attrib. . . . .          | <i>Portraits.</i>  |
| 24    | „ copy of . . . . .               | <i>Holy family.</i>  |
| 29    | Giulio Romano . . . . .           | <i>Venus.</i>  |
| 32    | Peruzzi, B. . . . .               | <i>Holy family.</i>  |
| 38    | Raphael . . . . .                 | <i>The Entombment.</i>                                       |
| 40    | Bartolommeo, Fra, attrib. . . . . | <i>Holy family.</i>  |
| 43    | Francia, Fr. . . . .              | <i>Madonna.</i>  |
| 51    | „ „ . . . . .                     | <i>S. Stephen.—Of his pre-Peruginesque period: C. and C.</i> |
| 55, 6 | Garofalo. . . . .                 | <i>Small panels.—And others.</i>                             |
| 59    | Mazzolino of Ferrara . . . . .    | <i>Adoration of the Magi.</i>                                |
| 65    | Giulio Romano . . . . .           | <i>Copy of the Barbarini Fornarina.</i>                      |

**Room III.**

- |    |   |   |
|----|---|---|
| 1  | Solario, Andrea . . . .                 | <i>Christ bearing the Cross.</i>  |
| 11 | Dossi, Dosso . . . .                    | <i>Circe.</i>   |
| 21 | Parmegianino . . . .                    | <i>S. Catharine.</i>  |
| 40 | Correggio . . . .                       | <i>The Danae.</i>   |
| 42 | Bronzino, A. . . .                      | <i>Portrait of Cosimo de' Medici.</i>   |
| 48 | Piombo, Sebast. del, at-<br>trib. . . . | <i>Christ at the column.</i> —A small replica<br>of the large work in S. Pietro in<br>Montorio. A copy by a later painter:<br>C. and C. |

Several works are attributed to Andrea del Sarto, of which none are genuine.

Room IV.

No.	
1	Caracci, Annibale . . . . <i>Deposition.</i>
2	Domenichino . . . . <i>The Cumæan Sibyl.</i>
3	Caracci, Ludovico . . . . <i>S. Catharine of Siena.</i>
15	Cagnacci, Guido . . . . <i>Sibyl.</i>
20	Guido . . . . <i>Head of Joseph.</i>
21	Sirani, Elisabetta . . . . <i>Lucretia.</i>
28	Caracci, Annibale . . . . <i>S. Francis.</i>
36	Dolci, Carlo . . . . <i>Madonna.</i>
43	Sassoferrato . . . . <i>Madonna.</i>

Room V.

5	Gaetano, Scipio . . . . <i>Holy family.</i>
11-14	Albani . . . . <i>The four seasons.</i>
15	Domenichino . . . . <i>The chase of Diana.</i>
21	Mola, Fr. . . . <i>Liberation of S. Peter.</i>
25	Zuccherò, F. . . . <i>Deposition.</i>
26	Caravaggio . . . . <i>Holy family.</i>
27	Padovanino . . . . <i>Venus attiring.</i>
28	Cav. d'Arpino . . . . <i>Battle-piece.</i>

Room VI.

1	Guercino . . . . <i>Mater Dolorosa.</i>
5	" . . . . <i>Return of the Prodigal.</i>
10	Spagnoletto (Ribera) . . . . <i>S. Stanislas and infant Christ.</i>
12	Valentin, Moïse . . . . <i>Moses interpreting the dream.</i>
13	Sassoferrato . . . . <i>Copy of the "Three Ages," by Titian.</i>
14	Caravaggio . . . . <i>Portrait.</i>
18	Sassoferrato . . . . <i>Madonna.</i>
22	Baroccio . . . . <i>Burning of Troy.</i>

Room VII.

Contains decorative work, the flowers by Mario dei Fiori (died 1673), and the Putti by Ciroferri.

Room IX.

<i>Raphael, school of</i> . . . .	1, 2 <i>Marriage of Alexander and Roxana.</i>
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No.

- 3 *Raphael, school of* . . . *Group of archers.*—Said to be designed by Michael Angelo. Frescoes transferred from the Villa Borghese.

*Room X.*

- 2 Titian . . . . . *Venus, Cupid, and Graces.*—Discoloured.  
 9 Pordenone, attrib. . . *A portrait.*—Is by Lorenzo Lotto: C. and C.  
 13 Giorgione, attrib. . . *David and Saul.*—Probably by Della Vecchia: C. and C.  
 14 Veronese, P. . . . . *John the Baptist preaching.*  
 16 Titian . . . . . *S. Dominic.*  
 19 Bassano, Jacopo . . . *Portrait.*  
 21 Titian . . . . . *Sacred and profane love.*  
 22 Spada, Lionello . . . *A concert.*  
 30 Bassano, Leandro . . *The Trinity.*—Small.  
 36 Bellini, Giovanni . . *Madonna.*

*Room XI.*

- 1 Lotto, Lorenzo . . . *Madonna with a saint and a bishop.*—Dated 1508.  
 3 Titian, attrib. . . . *Madonna.*—By a German or Fleming, imitating Venetian manner: C. and C.  
 15 Bonifazio . . . . . *Christ in the house of Zebedee.*  
 16 „ . . . . . *Return of the Prodigal.*  
 19 Venetian school . . . *Madonna, saints, and donors.*—Probably a genuine Cariani: C. and C.  
 20 Veronese, P. . . . . *Venus and Cupid.*  
 27 Bellini, Giovanni, attrib. *Male head.*—Perhaps by Pasqualino or Antonello da Messina: C. and C.  
 31 „ „ „ . . . *Madonna and S. Peter.*  
 32 Palma Vecchio and assistants . . . . . *Holy family and saints.*  
 33 Pordenone, B. Licinio da *Portrait of an artist and his family.*—Counterpart of the picture at Hampton Court, No. 104, attributed to G. A. Pordenone, but really by his brother.  
 39 Bellini Giovanni, attrib. *Female bust.*—Of a later date: C. and C.

Room XII.

No.	
1	Dyck, A. van. . . . <i>Christ on the Cross.—Small.</i>
7	„ „ . . . . <i>An Entombment.</i>
20	Holbein, attrib. . . . <i>Male portrait.</i>
22	Potter, Paul . . . . <i>Landscape and cattle.</i>
23	Backhuizen . . . . <i>Sea-piece.</i>
27	Dyck, Van . . . . <i>Portrait of Maria de' Medici.</i>
41	Honthorst, G. . . . <i>Lot and his daughters.</i>
44	Cranach, Lucas . . . . <i>Venus and Cupid.</i>

THE GALLERY OF THE CAPITOL AT ROME.

NO CATALOGUE.

*Pictures last examined in 1877.*

	No.	
Albani . . . . .	9	<i>Magdalen.</i>
„ . . . . .	142	<i>Nativity.</i>
Bartolommeo, Fra, attrib. . . . .	27	<i>Presentation in the Temple.—Not unlike Giacomo Francia: C. and C.</i>
Bellini, Gentile . . . . .	136	<i>So-called portrait of Petrarch.</i>
„ Giovanni . . . . .	132	<i>A male head.</i>
„ „ attrib. . . . .	207	<i>Female head.—By Ercole Grande: C. and C.</i>
„ „ „ . . . . .	79, 87	<i>SS. Sebastian and Nicholas.—More like Dosso Dossi: C. and C.</i>
Bonatti, G. . . . .	70	<i>Madonna and saints.—Copy of No. 519 in the Venetian Academy by Veronese.</i>
Caracci, Ludovico . . . . .	119	<i>S. Sebastian.</i>
Caravaggio . . . . .	—	<i>The fortune-teller.</i>
Cortona, Pietro da . . . . .	—	<i>Several examples.</i>
Domenichino . . . . .	20	<i>The Cumæan Sibyl.</i>
Dyck, A. van . . . . .	100	<i>Two portraits in one frame.</i>
„ „ . . . . .	106	<i>Two portraits in one frame.</i>

	No.	
Garofalo (Tisio) . . . .	30	<i>Holy family.</i>
„ „ . . . .	161	<i>Annunciation.</i>
„ „ . . . .	164	<i>Madonna in glory.</i>
Guercino . . . . .	—	<i>The Persian Sibyl.</i>
„ . . . . .	—	<i>S. Petronilla raised from the tomb.</i>
„ . . . . .	13	<i>S. John the Baptist.</i>
„ . . . . .	117	<i>Cleopatra and Octavius.</i>
Guido . . . . .	116	<i>S. Sebastian.</i>
Michael Angelo, attrib. .	134	<i>His own portrait.</i>
Perugino, attrib. . . .	127	<i>Madonna and two angels.—By a follower of L. da Credi : C. and C.</i>
Rubens . . . . .	89	<i>Romulus and Remus.</i>
Strani, Elisabetta . . .	81	<i>Circe and Ulysses.</i>
Tintoretto. . . . .	26	<i>Magdalen.</i>
„ . . . . .	108, 114, 176	<i>Subjects from the Passion.</i>
Titian, attrib. . . . .	124	<i>Baptism of Christ.</i>
Velasquez . . . . .	8	<i>His own portrait.</i>
Veronese, P. . . . .	224	<i>Rape of Europa.—Replica of that in the Ducal Palace, Venice.</i>

THE COLONNA PALACE AT ROME.

NO CATALOGUES OR NUMBERS.

*Pictures last examined in 1877.*

There are three rooms occupied with tapestry. The next room commences the gallery proper, and will be called No. 1. Pictures will be found in the order in which they are named.

Room I.

	No.	
Santi, Giovanni . . . .	—	<i>A boy in profile with red cap.</i>
Bugiardini . . . . .	—	<i>Madonna.—Much repainted.</i>
Avanzi, Jacopo da . . .	—	<i>A Crucifixion.—On a gold ground.</i>
Gentile da Fabriano, at- trib. . . . . }	—	<i>Madonna with roses and angels.—By Stefano da Verona : C. and C.</i>
Bassano, Jacopo . . . .	—	<i>Holy family.</i>

*Room II.—Tapestries.*

*Room III.*

No.

an . . . . .	— <i>Male portrait.</i>
lamo da Treviso . . . . .	— <i>Portrait of a man with a medal.</i>
ani, Fr. . . . .	— <i>Rape of Europa.</i>
spagna . . . . .	— <i>S. Jerome.</i>
acci, Annibale . . . . .	— <i>The greedy eater.</i>
lone, Paris . . . . .	— <i>Holy family and S. Sebastian.</i>
bein, attrib. . . . .	— <i>Portrait of Lorenzo Colonna.</i>
ifazio . . . . .	— <i>Holy family and saints.</i>

*Long Gallery.—Commencing on the left.*

No.

ens . . . . .	— <i>Assumption.</i>
ani, Fr. . . . .	— <i>Ecce Homo.</i>
Dyck . . . . .	— <i>Equestrian portrait.</i>
a . . . . .	— <i>Two subjects.</i>
to, Lorenzo . . . . .	— <i>Portrait of Pompeo Colonna.</i>
na Vecchio . . . . .	— <i>Holy family.</i>
an, attrib. . . . .	— <i>Holy family.—By Bonifazio: C. and C.</i>
oni . . . . .	— <i>Portrait of a man and dog.</i>
avaggio . . . . .	— <i>Man drinking.</i>
rator Rosa . . . . .	— <i>The Baptist.—And others.</i>
toretto. . . . .	— <i>A portrait group.</i>
nno, Niccolò . . . . .	— <i>Virgin saving a child from the devil.</i>

THE CORSINI PALACE AT ROME.

HAND-CATALOGUES.

*Pictures last examined in 1877.*

*Room I.*

No.

toni . . . . .	— <i>A Nativity.</i>
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*Room II.*

racci, Ludovico . . . . .	20 <i>A Pietà.</i>
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*Room III.*

	No.	
Bartolommeo, Fra . . . .	26	<i>Holy family.</i> —Dated 1516.
Caravaggio . . . . .	18	<i>Madonna.</i>
” . . . . .	27	<i>S. Peter paying the tribute money.</i>
Cignani, Carlo . . . . .	51	<i>Infant Christ and S. John.</i>
Dolci, Carlo . . . . .	49	<i>S. Apollinaria.</i>
” . . . . .	88	<i>Ecce Homo.</i>
Dyck, A. van, attrib. . . .	21	<i>Madonna.</i>
Guercino . . . . .	1	<i>Ecce Homo.</i>
Saraceni . . . . .	52	<i>Vanity.</i>
Sarto, A. del, attrib.. . .	9	<i>Madonna.</i> —Dated 1509. Manner of Bugiardini : C. and C.
Teniers, attrib. . . . .	55	<i>Interior.</i>
Titian, attrib. . . . .	50	<i>Portrait of Philip II.</i>
Vasari. . . . .	61	<i>Holy family.</i>

*Room IV.*

Baroccio, F. . . . .	22	<i>Christ appearing to the Magdalen.</i>
Dürer, A., attrib. . . . .	44	<i>Study of a hare and still-life.</i>
Guido Reni . . . . .	11	<i>Daughter of Herodias.</i>
” . . . . .	19	<i>Study for the crucifixion of S. Peter.</i>
Lanfranco. . . . .	32	<i>Assumption of the Magdalen.</i> —Small.
Maratta, C. . . . .	43	<i>Holy family.</i>
Romano, Giulio, attrib. . .	41	<i>Copy of the Fornarina.</i>
Titian, attrib. . . . .	21	<i>Sons of Charles V.</i> —By a painter of the 17th century : C. and C.
” . . . . .	28	<i>S. Jerome.</i> —A Venetian picture of the 17th century : C. and C.

Opening out of this room is a small cabinet, chiefly containing early and unknown work after the manner of the 14th century.

*Room V.*

Dolci, C. . . . .	12	<i>S. Agnes.</i>
Guercino . . . . .	24	<i>Christ at the well.</i>
Guido Reni . . . . .	37, 8, 9	<i>Ecce Homo, Mater Dolorosa, S. John.</i>

Room VI.

	No.	
r, A., attrib. . . .	34	<i>Birth of the Virgin.</i> —Small.
” . . . .	43	<i>Portrait.</i>
, A. van, attrib. . . .	32	<i>Portrait.</i>
ano, Scipio . . . .	36	<i>Portrait.</i>
tta, O. . . . .	—	<i>Head known as “La Pittura.”</i>
llo, attrib. . . . .	26	<i>A head.</i>

Room VII.

elico, Fra . . . .	22	<i>Descent of the Holy Ghost.</i>
” . . . .	23	<i>Last Judgment.</i>
” . . . .	24	<i>The Ascension.</i>
cci, Ludovico . . . .	26	<i>Martyrdom of S. Bartholomew.</i>
iet, G. (Poussin) . . . .	13	<i>Large landscape.</i>
falo . . . . .	18	<i>Christ bearing the Cross.</i>
lano, Luca . . . . .	21	<i>Jesus with the doctors.</i>
illo . . . . .	11	<i>Madonna.</i>
zonte . . . . .	—	<i>Several landscapes.</i>
ens . . . . .	15	<i>S. Sebastian.</i>

Room VIII.

le Grande . . . .	12	<i>S. George and the dragon.</i>
ecino . . . . .	24	<i>S. Jerome.</i>
lo Reni . . . . .	13	<i>Contemplation.</i>
noletto . . . . .	25	<i>S. Jerome.</i>
in, attrib. . . . .	30	<i>Woman taken in adultery.</i> —By Rocco Marconi : C. and C.

Room IX.

tarini . . . . .	48	<i>Holy family.</i>
ani, Carlo . . . . .	40	<i>Mater Dolorosa.</i>
gione, attrib. . . . .	30	<i>Two heads.</i>
sin, Nicolas . . . . .	6	<i>Triumph of Ovid.</i>
in, attrib. . . . .	36	<i>Female portrait.</i> —By a Venetian of the 17th century : C. and C.
” . . . . .	55	<i>Jupiter and Antiope.</i> —A copy with variety of that in the Louvre. By a painter of the 17th century : C. and C.

## THE DORIA PALACE AT ROME.

## HAND-CATALOGUES ONLY.

*Pictures last examined in 1877.*

In this large collection the greater number of pictures are without interest, but there are a few extremely good, and others which should be noted. The first room contains landscapes chiefly. Leaving it to the left, we enter the second room; where the catalogue begins.

*Room II.*

No.

- |       |                           |  |
|-------|---------------------------|--|
| 5     | Giovanni Bellini, copy of | <i>The Circumcision.</i> —Much injured.  |
| 15    | Mantegna, attrib. . . .   | Part of a predella.—Is by Parantimo of Modena: C. and C. The two other parts of it are in the Sala Grande. |
| 23, 9 | Pesellino . . . .         | <i>Two small panels.</i>   |
| 28    | Filippo Lippi . . . .     | <i>Annunciation.</i>   |
| 43    | Rondinelli . . . .        | <i>Madonna.</i>  |
| 80    | Perugino, attrib. . . .   | <i>S. Sebastian.</i> —By Marco Basaiti: C. and C.  |

*Room V.*

- |    |                       |   |
|----|-----------------------|---|
| 21 | Beccafumi . . . .     | <i>Marriage of S. Catharine.</i>                                      |
| 22 | Titian, attrib. . . . | <i>Madonna and shepherd.</i> —Manner of a Trevisan painter: C. and C. |

*Room VI.*

- |    |                       |                 |
|----|-----------------------|-----------------|
| 13 | Carlo Maratta . . . . | <i>Madonna.</i> |
|----|-----------------------|-----------------|

*Room VIII.*

- |    |                          |                      |
|----|--------------------------|----------------------|
| 22 | Ludovico Caracci . . . . | <i>S. Sebastian.</i> |
|----|--------------------------|----------------------|

Passing through Rooms IX. and X., we arrive at the

*Sala Grande.*

This is composed of four corridors, of which three contain pictures

10. *Corridor I.*

- 14 Titian . . . . . *Male portrait.*  
 — Copy of the *Three ages* of Titian.  
 — Honthorst. . . . . Several examples.  
 26 Garofalo . . . . . *The Visitation.*  
 45 Guido . . . . . *Madonna.*

*Corridor II.*

- Giovanni Bellini, attrib. *Madonna and Baptist.*—Probably by Rondinelli: C. and C.  
 6 Francia, attrib. . . . . *Madonna and two saints.*  
 — Basaiti, attrib. . . . . *Madonna and four saints.*—By Boccacino: C. and C.  
 13 Mazzolino. . . . . *Christ with the doctors.*  
 15 Caracci, attrib. . . . . *S. Jerome.*—By Lorenzo Lotto: C. and C.  
 17 Titian, manner of . . . . *Male portrait.*—Suggests Romanino: C. and C.  
 — Giorgione, attrib. . . . . *Daughter of Herodias.*—Is by Pordenone: C. and C.  
 18 Pordenone . . . . . *Male portrait.*  
 26 Titian, attrib. . . . . *Sacrifice of Isaac.*—By Rembrandt's contemporary, Lievens: C. and C.  
 25, 30, 60, 65 Brueghel, J. . . *The four elements.*  
 34 Lorenzo Lotto . . . . . *Portrait.*  
 52 Titian . . . . . *Portrait of Jansenius.*  
 56 „ . . . . . *Magdalen.*—Replica, with alterations, of that in the Pitti.  
 69 Correggio . . . . . *A cartoon.*

*Corridor III.*

- 12 Claude Lorraine . . . . . *Landscape, called Il Molino.*  
 18 Annibale Caracci . . . . . *A Pietà.*  
 17, 22 Gerard van der Meire *Two panels.*  
 23 Claude Lorraine . . . . . *Landscape, called the Temple of Apollo.*  
 26 Mazzola . . . . . *Portrait.*

Opening out of this is a small Cabinet, which contains the gems of the gallery:—

	No.
Memling . . . . .	— <i>A Deposition.</i>
Quintin Matsys, school of . . . . .	— <i>The two misers.</i>
Raphael . . . . .	— <i>Two portraits in one frame.</i>
Sebastiano del Piombo . . . . .	— <i>Portrait of A. Doria.</i>
Diego Velasquez . . . . .	— <i>Portrait of Innocent X.</i>
And a Dutch candlelight effect.	

### THE FARNESE PALACE AT ROME.

The *Long Gallery* is celebrated for its fine frescoes, which are well preserved. The vaulted ceiling is decorated by Annibale Caracci and his assistants, and contains numerous classical compositions, of which the centre is the 'Triumph of Bacchus and Ariadne.' A large fresco at one end of 'Perseus and Andromeda' is by Guido Reni; a similar one at the opposite end of 'Perseus with the head of Medusa' is by Giulio Romano. Several small medallions on the walls below the ceiling are by Domenichino.

The *Large Hall of the Guards* is covered with frescoes by Salvati on one side, by Vasari opposite, and by Zuccherò at either end.

### THE FARNESINA PALACE AT ROME.

*Entrance Hall* contains frescoes of the history of Cupid and Psyche, painted by the scholars of Raphael under the direction of the master.

*Hall II. of the Galatea.*—Frescoes of the roof in the centre of 'Perseus and Medusa,' &c., with numerous figures in the vaultings, and architectural spaces below, are by Baldassare Peruzzi. The lunettes are painted by Sebastiano del Piombo, the one excepted containing the charcoal head by Michael Angelo. On one of the walls is the famous fresco of the 'Galatea' by Raphael. The landscape-paintings, also on the walls, are by Gaspar Dughet.

*Hall III.*—Paintings without interest.

*Upper Halls. I.*—Ceiling painted by Peruzzi, with architectural decorations and classical incidents.

*Hall II.*—Frescoes by Bazzi (Il Sodoma) of ‘Alexander and Roxana’ and the ‘Family of Darius before Alexander.’ Others of less interest.

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### THE VILLA LUDOVISI AT ROME.

In the Casino, on the ground floor, a famous fresco by Guercino, ‘Aurora driving away Night.’

In a saloon to the left small paintings on the ceiling by Guercino and Domenichino.

In an upper saloon a fresco on the ceiling by Guercino, ‘Fame with Force and Virtue.’

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### THE ROSPIGLIOSI PALACE AT ROME.

In the Casino in the garden, on the roof of the middle hall, is the famous fresco of the ‘Aurora attended by the Hours’ by Guido Reni.

In the hall to the right :

	No.	
Domenichino . . . .	—	<i>Adam and Eve in Paradise.</i>

In the hall to the left :

Domenichino . . . .	—	<i>The Triumph of David.</i>
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### THE SCIARRA PALACE AT ROME.

The Palace has of late been closed to the public, and is so for the present, and the pictures no longer occupy their former places. 1877.

	No.	
Bartolommeo, Fra, and		
Mariotto . . . .	—	<i>Madonna and S. John.</i>
Bril, Paul . . . .	—	<i>Two landscapes.</i>
Caravaggio . . . .	—	<i>The card-players.</i>

	No.
Claude Gelée (Lorraine).	— <i>Two small landscapes.</i>
Cranach, Lucas . . . .	— <i>Holy family.</i>
Giorgione, attrib. . . .	— <i>Herodias and other figures.</i> — Is by Pordenone: C. and C.
Goes, Hugo van der . . .	— <i>Death of the Virgin.</i>
Mantegna . . . . .	— <i>Male portrait.</i>
Perugino . . . . .	— <i>S. Sebastian.</i>
Raphael . . . . .	— <i>The violin-player.</i>
Sirani, Elisabetta . . .	— <i>A Carità.</i> —After the manner of Guido Reni.
Titian . . . . .	— <i>Madonna with John the Baptist.</i>
„ attrib. . . . .	— <i>“La Bella di Tiziano.”</i> —Is a fine Palma Vecchio: C. and C.
Vinci, L. da . . . . .	— <i>Modesty and Vanity.</i>

## THE SPADA PALACE AT ROME.

### HAND-CATALOGUES ONLY.

*Pictures last examined in 1877.*

Passing through Rooms I. and II., where there are no pictures of interest, we enter Room III.

No.

24	Guercino . . . . .	<i>The death of Dido.</i>
31	Titian, attrib. . . . .	<i>Male portrait.</i> —Looks like Girolamo da Treviso: C. and C.
42	„ „ . . . . .	<i>Male portrait, with violin.</i> — Not genuine.
49	Palmegiani . . . . .	<i>Christ bearing the Cross.</i> —An altarpiece.
48	„ . . . . .	<i>The Eternal.</i> —The lunette.
51	Titian, attrib. . . . .	<i>Portrait of Cardinal Spada.</i> —Probably by Scipio Gaetano: C. and C.
63	Guido Reni . . . . .	<i>The rape of Helen.</i>
66	Titian, attrib. . . . .	<i>Portrait of Orazio Spada.</i> — Not genuine.
71	Moroni . . . . .	<i>A portrait.</i>

Room IV.

No.	
— Guido . . . . .	<i>Portrait of Cardinal Spada.</i>
3 Teniers, attrib. . . . .	<i>Figures in a snowy landscape.</i>
17 Venetian school . . . . .	<i>Woman taken in adultery.</i> —A copy of Lorenzo Lotto: C. and C.
30 Caravaggio . . . . .	<i>S. Cecilia.</i>
31 Maratta . . . . .	<i>Portrait of Cardinal Spada.</i>
54 French school . . . . .	<i>Female portrait.</i>

THE VATICAN COLLECTION AT ROME.

NO CATALOGUE.

*The pictures, now unnumbered, were last examined in 1877.*

Room I.

No.

Angelico, Fra . . . . .	— <i>S. Nicholas of Bari.</i> —Predella in two parts.
” ” . . . . .	— <i>Madonna and angels.</i> —Small.
Bonifazio . . . . .	— <i>Holy family and saints.</i>
Cesare da Sesto . . . . .	— <i>Madonna and saints.</i>
Crivelli, Carlo . . . . .	— <i>A Pietà.</i> —A lunette.
Garofalo . . . . .	— <i>Holy family.</i>
Gozzoli, Benozzo . . . . .	— <i>Miracles of S. Jacinto.</i>
Mantegna, Andrea, at- trib. . . . . }	— <i>A Pietà.</i> —Assigned to Giovanni Bellini by C. and C.
Murillo . . . . .	— <i>Marriage of S. Catharine.</i> —And two others.
Perugino . . . . .	— <i>Three saints.</i>
Raphael . . . . .	— <i>Theological virtues.</i> —In monochrome. Small.
” . . . . .	— <i>Scenes from the Passion.</i> —A predella.
Vinci, Leonardo da . . . . .	— <i>S. Jerome.</i> —In monochrome.

Room II.

Domenichino . . . . .	— <i>The last Communion of S. Jerome.</i>
Raphael . . . . .	— <i>The Transfiguration.</i>
” . . . . .	— <i>The Madonna da Foligno.</i>



## Room III.

	No.	
Alunno, Niccolò . . . .	—	<i>Crucifixion and saints.</i> —Art altarpiece.
” ” . . . .	—	<i>Altarpiece in fourteen parts, and predella.</i>
Caravaggio . . . .	—	<i>The Entombment.</i>
Guercino . . . .	—	<i>The incredulity of S. Thomas.</i>
” . . . .	—	<i>S. Margaret of Cortona.</i>
” . . . .	—	<i>The Magdalen.</i>
Guido . . . .	—	<i>Madonna in glory and two saints.</i>
Melozzo da Forli. . .	—	<i>Audience of Sixtus IV.</i> —In fresco.
Perugino . . . .	—	<i>The Resurrection.</i>
” . . . .	—	<i>Madonna with four saints.</i> —It is supposed the hand of Raphael may be seen in both these works.
Pinturicchio . . . .	—	<i>Coronation of the Virgin.</i>
Raphael Sanzio . . .	—	<i>Coronation of the Virgin.</i> —Early work.
Romano, Giulio, and } Francesco Penni . }	—	<i>Assumption of the Virgin “di Monte Luce.”</i>
Sassoferrato . . . .	—	<i>Madonna with angels.</i>
Spagna, Lo, attrib. . .	—	<i>The Adoration.</i> —A work of the time and school of Raphael, of which the authorship is doubtful.
Spagnoletto . . . .	—	<i>Martyrdom of S. Lawrence.</i>
Titian . . . .	—	<i>Madonna in glory, S. Sebastian and other saints below.</i> —Injured.
” . . . .	—	<i>Portrait of a Doge of Venice.</i>

## Room IV.

Baroccio, F. . . .	—	<i>The Annunciation.</i>
” . . . .	—	<i>The ecstasy of S. Michelina.</i>
Correggio, attrib. . .	—	<i>The Redeemer in glory.</i>
Guido . . . .	—	<i>The crucifixion of S. Peter.</i>
Moretto . . . .	—	<i>Madonna enthroned with two saints.</i>
Poussin, Nicolas . . .	—	<i>Martyrdom of S. Erasmus.</i>
Sacchi, Andrea . . .	—	<i>S. Romualdo and his brethren.</i>
” ” . . . .	—	<i>S. Gregory and others.</i>
Valentin, Moïse . . .	—	<i>Martyrdom of two saints.</i>
Veronese, P. . . .	—	<i>S. Elena.</i>

The LOGGIE are decorated by pupils of Raphael after designs of the master.

Three of the Stanze were painted principally by Raphael, and one by Giulio Romano, Penni and Raphael del Colle, after the death of the master.

*I.—Stanza of the Incendio del Borgo.*

	No.	
Raphael and scholars	.	— <i>The Incendio del Borgo.</i> —Occupies the wall opposite the window.
„	„	— <i>Justification of Leo III. before Charlemagne.</i> —Occupies the spaces round the window.
„	„	— <i>The coronation of Charlemagne by Leo III.</i>
„	„	— <i>The victory of Leo IV.</i>

The four medallions on the ceiling are by Perugino.

*II.—Stanza della Segnatura.*

Raphael	.	.	.	.	.	— <i>Theology, or the Disputa del Sacramento.</i>
„	.	.	.	.	.	— <i>Poetry, or Mount Parnassus.</i> —Opposite the chief window.
„	.	.	.	.	.	— <i>Philosophy, or the School of Athens.</i>
„	.	.	.	.	.	— <i>Jurisprudence.</i> —Round the chief window.

The circular and square compartments of the ceiling are by Raphael.

*III.—Stanza of Heliodorus.*

Raphael	.	.	.	.	.	— <i>The expulsion of Heliodorus from the Temple.</i>
„	.	.	.	.	.	— <i>The miracle of Bolsena.</i> —Opposite the chief window.
„	.	.	.	.	.	— <i>Leo I. preventing Attila's entrance to Rome.</i>
„	.	.	.	.	.	— <i>The deliverance of S. Peter.</i> —Over the chief window.

The ceiling is by Baldassare Peruzzi.

IV.—*Sala of Constantine.*

No.

Giulio Romano . . .	— <i>Victory of Constantine at the Milvian Bridge.</i>
" " . . .	— <i>The Cross appearing to Constantine.</i>
Francesco Penni . . .	— <i>The baptism of Constantine.</i>
Raphael del Colle . . .	— <i>Constantine presenting Rome to the Pope.</i>

A private door from this Sala leads into a large room, splendidly decorated by Raphael and his pupils. Beyond is the little Capella di S. Lorenzo, famous for the frescoes it contains, painted by Fra Angelico when he was sixty years of age for Nicolas V. They are in admirable preservation, are among the finest of his works, and relate to the histories of S. Stephen and S. Lawrence.

In the SISTINE CHAPEL are the celebrated frescoes by Michael Angelo.

The roof is occupied with numerous subjects, from the 'Creation of the World' to the 'Deluge.'

At the four corners are the following incidents from Jewish history: (1) 'The Brazen Serpent'; (2) 'Punishment of Haman'; (3) 'David and Goliath'; (4) 'Judith and Holofernes.'

Besides these there are twelve seated figures of the Prophets and Sibyls in compartments around; and subjects from the history of the Virgin occupy the arches above the windows.

Lastly, the end wall exhibits the final work of the great series—namely, the fresco of the 'Last Judgment.'

On the side walls are two sets of frescoes, six in each, one of subjects from the Old Testament, the other from the New Testament. Each commences at the end of the chapel nearest the 'Last Judgment.' The Old Testament series is on the right and commences with

No.

1 Luca Signorelli . . .	<i>The Circumcision.</i>
2 Sandro Botticelli . . .	<i>Moses and the daughters of Jethro, &amp;c.</i>
3 Cosimo Rosselli . . .	<i>Pharaoh and his host in the Red Sea.</i>
4 Signorelli . . . . .	<i>Publication of the Law and death of Moses.</i>
5 Botticelli . . . . .	<i>Rebellion of Korah.</i>
6 C. Rosselli . . . . .	<i>Israelites bringing their jewels, and Moses giving the Commandments.</i>

The New Testament series is on the left, and commences with No.

- |   |                          |  |
|---|--------------------------|--|
| 1 | Perugino . . . . .       | <i>The Baptism of Christ.</i>            |
| 2 | Botticelli . . . . .     | <i>The Temptation.</i>                   |
| 3 | D. Ghirlandajo . . . . . | <i>Calling of the disciples.</i>         |
| 4 | C. Rosselli . . . . .    | <i>The Sermon on the Mount.</i>          |
| 5 | Perugino . . . . .       | <i>Delivery of the keys to S. Peter.</i> |
| 6 | C. Rosselli . . . . .    | <i>The Last Supper.</i>                  |

Occupying the wall at the opposite end to the 'Last Judgment' are two frescoes much damaged, the 'Resurrection' by Ghirlandajo and the 'Archangel Michael' by Salviati.

## THE PALAZZO PUBBLICO AT SIENA.

### *Sala dei Tribunale di Biccherna.*

No.

Sano di Pietro . . . . — *Fresco of the Coronation of the Virgin.*

### *Stanza del Gonfaloniere.*

Bazzi, or Il Sodoma . . — *Fresco of the Resurrection.*

### *Sala del Concistoro.*

Beccafumi . . . . — *Frescoes on ceiling.*

### *Sala di Balìa.*

Spinello Aretino . . . — *Fresco of the procession of Emperor Frederick Barbarossa and Pope Alexander III.*

In the Vestibule hangs a fine small 'Madonna and angels,' by Matteo da Siena, dated 1484.

### *Sala del Consiglio.*

Bazzi, or Sodoma. . . .	—	<i>Three frescoes of saints and cherubs.</i>
Simone Martini . . . .	—	<i>Fresco of Madonna and saints.</i>
" " . . . .	—	<i>The equestrian portrait of Guidoriccio.</i>
Ambrogio Lorenzetti, } attrib. . . . . }	—	<i>Two battle-pieces.—In brown monochrome.</i>

In the chapel adjoining is a fine 'Holy family' by Sodoma, and frescoes by Taddeo Bartoli, much restored.

*Sala della Pace.*

Ambrogio Lorenzetti . — *Frescoes representing the advantages of Justice and Peace, and the effects of Good and Bad Judgment.—Almost ruined.*

## THE GALLERY OF FINE ARTS AT SIENA.

### CATALOGUE OF 1872.

The pictures are numbered but not named, and they hang in numerical order; hence the catalogue will be more easily used if arranged in that order and not alphabetically.

*Corridors and Rooms of the Sienese School.*

No.

6	Guido da Siena . . . .	<i>Madonna.</i>
8	Unknown . . . . .	<i>Christ seated.</i> —Curious as being in low relief, on wood.
14	„ . . . . .	<i>A Crucifix.</i>
18	Margaritone d' Arezzo .	<i>Portrait of S. Francis.</i>
23	Duccio . . . . .	<i>Madonna with saints.</i>
24	„ attrib. . . . .	<i>A small triptych.</i>
25	Segna . . . . .	<i>Four saints.</i> —Signed.
33	Gilio . . . . .	<i>A Crucifix.</i>
41	Bernardo Daddi . . . .	<i>A triptych.</i> —Dated 1336.
42	„ „ . . . . .	<i>Madonna and angels.</i> —Part of a triptych.
45	Ambrogio Lorenzetti .	<i>The Annunciation.</i> —Dated 1344.
46	„ „ . . . . .	<i>An altarpiece.</i>
55	Pietro „ . . . . .	<i>Madonna enthroned.</i>
56, 7	„ „ . . . . .	<i>Parts of a predella.</i>
58	„ „ . . . . .	<i>Madonna with angels.</i>
66	Segna . . . . .	<i>A Crucifix.</i> —Dated 1345.
79	Bartolo di Fredi . . . .	<i>Adoration of the Magi.</i>
81-5	„ „ . . . . .	<i>Portions of an altarpiece.</i>

No.		
90	Lippo Memmi . . .	<i>Madonna enthroned with saints and angels.</i>
109	Jacopo di Mino . . .	<i>Madonna and saints.</i> —Dated 1362.
117, 18	Martino di Bolgarini	<i>Altarpiece and predella.</i>
121	Bartolo di Fredi . . .	<i>Predella.</i>
125	Taddeo Bartoli . . .	<i>Annunciation and others.</i> —Small.
133	Domenico di Bartolo .	<i>Madonna and angels.</i> —Dated 1433. .
134	Giovanni di Paolo . .	<i>Predella.</i>
135	„ „ . . .	<i>Altarpiece.</i> —Dated 1453.
143, 4	Sano di Pietro . . .	<i>Altarpiece, Assumption of the Virgin.</i> — Dated 1479, and predella.
145	„ „ . . .	<i>Altarpiece in three compartments.</i> — Dated 1449.
151	„ „ . . .	<i>Altarpiece in three compartments.</i> — Dated 1444.
152	„ „ . . .	<i>Altarpiece in three compartments.</i>
166	Matteo da Siena . . .	<i>Madonna and saints.</i>
167	„ „ . . .	<i>Madonna and saints.</i>
168	„ „ . . .	<i>Madonna and saints.</i>
170	„ „ . . .	<i>Madonna and angels.</i> — Dated 1470. His earliest work.
186	Vecchietta . . .	<i>Altarpiece.</i>
187	Sano di Pietro . . .	<i>Altarpiece in three compartments.</i>
205	Bazzi (Sodoma) . . .	<i>Christ at the column.</i> —Fresco.
219, 20	Luca Signorelli . . .	<i>Siege of Troy.</i>
236	Spinello Aretino . . .	<i>Coronation of the Virgin.</i>
239	Sano di Pietro . . .	<i>Madonna and saints.</i>
255	Matteo da Siena . . .	<i>Madonna, saints, and angels.</i>
294	Sano di Pietro . . .	<i>Madonna and saints.</i>
297	Luca Thomé . . .	<i>Altarpiece in five compartments.</i> —Dated 1367.
341	Bazzi (Il Sodoma) . .	<i>The Agony.</i> —In fresco.
342	„ „ . . .	<i>Descent into limbo.</i> —In fresco.
344	Fungai and Pacchiarotto	<i>Altarpiece by latter ; lunette by former.</i>
352	Beccafumi . . .	<i>Madonna and saints.</i> —A circular.
373	Della Pacchia . . .	<i>Annunciation and Visitation.</i>
377	Bazzi (Sodoma) . . .	<i>Descent from the Cross.</i>
379	Fungai . . .	<i>Assumption.</i>
380	„ . . .	<i>The predella.</i>

*A room for works of other schools.*

No.

32	Salvator Rosa	. . .	<i>Two figures.</i>
36	Caravaggio	. . .	<i>Five figures.</i>
37	Padovanino	. . .	<i>The rape of Europa.</i>
39	D. Morone	. . .	<i>A portrait.</i>
45	Pinturicchio	. . .	<i>A holy family.—Circular.</i>
49	B. Strozzi	. . .	<i>A monk.</i>
54	C. Amberger	. . .	<i>Portrait of Charles V.</i>
63	Beccafumi	. . .	<i>S. Catharine receiving the stigmat</i> <i>Altarpiece.</i>
64, 5, 6	„	. . .	<i>The predella.</i>
81	Palma Vecchio	. . .	<i>A holy family.</i>
85	Bazzi (Il Sodoma)	. . .	<i>A Nativity.—Circular.</i>
86, 7	„	. . .	<i>Two panels.</i>
90	Paris Bordone	. . .	<i>Annunciation.</i>

In another room are some of the original cartoons for the pavement of the cathedral of Siena, by Beccafumi.

## THE PINACOTECA AT TURIN.

## CATALOGUE OF 1875.

	No.	
Albani, Francesco	. . . 260, 4, 71, 4	<i>The four elements.</i>
Bazzi (Il Sodoma)	. . . 50	<i>Holy family.</i>
„	. . . 376	<i>Lucretia.</i>
Bellotti, Bernardo	. . . 283, 8	<i>Views of Turin.</i>
Botticelli, Sandro	. . . 98	<i>Tobit and the angel.</i>
„	. . . 369	<i>Allegorical painting.</i>
Brueghel, Jan (Velours)	. . . 380	<i>Marine-piece.</i>
Canale, Antonio	. . . 257 bis	<i>View in Venice.</i>
Credi, Lorenzo di	. . . 103	<i>Madonna.</i>
Dyck, Anton van	. . . 338	<i>The three children of Charles I.</i>
„	. . . 363	<i>Equestrian portrait of Prince Th</i> <i>of Savoy.</i>
„	. . . 384	<i>Holy family.</i>
Francia, Francesco	. . . 101	<i>A Pietà.</i>

	No.	
yt, Jan . . . . .	225	<i>Fruit.</i>
„ „ . . . . .	231 bis	<i>Animals and fruit.</i>
leem, Jan David de . . . . .	228, 365	<i>Flowers and fruit.</i>
olbein, Hans . . . . .	386	<i>Portrait of Erasmus.</i>
ievens . . . . .	377 bis	<i>An interior.</i>
lacrino d'Alba . . . . .	50 bis	<i>Madonna with saints.</i>
temling, Hans . . . . .	358	<i>The seven sorrows of the Virgin.</i>
lieris, Frans van . . . . .	379	<i>His own portrait.</i>
otter, Paul . . . . .	377	<i>Cattle in a landscape.</i>
aphael . . . . .	373	<i>Madonna della Tenda.</i>
avoldo, Girolamo . . . . .	119	<i>Madonna in adoration.</i>
esto, Cesare da, attrib..	71	<i>Madonna.</i>
eniers, D., younger. . . . .	364	<i>Interior of an inn.</i>
Velasquez . . . . .	392	<i>Bust of Philip IV.</i>
Veronese, P. . . . .	157	<i>Queen of Sheba.</i>
„ . . . . .	234	<i>Christ at the feast of Simon.</i>
Werff, Adrian van der . . . . .	396	<i>Small composition.</i>
Wouwerman, Philip . . . . .	366	<i>A battle.</i>

## THE ACADEMY OF FINE ARTS AT VENICE.

### CATALOGUE OF 1877.

	No.	
Antonello da Messina . . . . .	264	<i>Christ at the column.</i>
Avanzi Veronese . . . . .	410	<i>A Pietà.—Small, dated 1367.</i>
Basaiti, Marco . . . . .	4, 6	<i>Two saints.</i>
„ „ . . . . .	7	<i>A dead Christ, surmounting No. 8.</i>
„ „ . . . . .	31	<i>Calling of the sons of Zebedee.</i>
„ „ . . . . .	534	<i>The Agony in the Garden.—Dated 1510.</i>
Bassano, Jacopo . . . . .	484	<i>A saint blessing the faithful.</i>
„ Leandro . . . . .	494	<i>Raising of Lazarus.</i>
Bellini, Jacopo . . . . .	443	<i>Madonna.—Early work and injured.</i>
„ Gentile . . . . .	529	<i>Miracle of the True Cross.</i>
„ „ . . . . .	543	<i>The shrine.—Much injured.</i>
„ „ . . . . .	555	<i>Procession in the Piazza of S. Marco.</i>
„ Giovanni . . . . .	38	<i>Madonna with six saints.</i>



	No.	
Bellini, Giovanni	. . 94	<i>Madonna.</i> —Dated 1487.
" "	. . 313	<i>Madonna " of the Admiralty Magistrate."</i> —Retouched.
" "	. . 234–238	<i>Allegories.</i>
" "	. . 372	<i>Madonna and the sleeping Christ.</i>
" "	. . 424	<i>Madonna and SS. Paul and George.</i>
" "	. . 436	<i>Madonna with the Magdalen and S. Catharine.</i>
Benedetto Diana	. . 580	<i>Madonna enthroned with saints.</i>
Bissolo, F.	. . 186	<i>Madonna.</i>
"	. . 337	<i>Madonna and saints.</i>
"	. . 435	<i>Madonna and saints.</i>
"	. . 541	<i>The coronation of S. Catharine.</i>
Boccaccino da Cremona	. 132	<i>Madonna and saints.</i>
Bonifazio Veneziano	. . 26–29	<i>Figures of saints.</i>
" "	. . 57	<i>The adoration of the Magi.</i>
" "	. . 326	<i>Holy family and saints.</i>
" "	. . 483	<i>Madonna in glory and saints.</i>
" "	. . 500	<i>The rich man.</i>
" "	. . 505	<i>The Saviour enthroned.</i>
" "	. . 516	<i>Christ and His apostles.</i>
" "	. . 524	<i>Massacre of the innocents.</i>
" "	. . 572	<i>Adoration of the Magi.</i>
" "	. . 586	<i>SS. Benedetto and Sebastian. — And others.</i>
Bordone, Paris	. . 428	<i>The Tiburtine Sibyl.</i>
" "	. . 492	<i>Fisherman presenting the ring to the Doge of Venice.</i>
Buonconsigli, Giov.	. . 272, 601, 2	<i>Portions of large works.</i>
Carpaccio, V.	. . 488	<i>The presentation in the Temple.</i>
"	. . 539	<i>The ambassadors of England before the Moorish king.</i>
"	. . 533	<i>Dream of S. Ursula.</i> —Dated 1475.
"	. . 537	<i>The king dismisses the English ambas- sadors.</i>
"	. . 549	<i>The English ambassadors return to their king with the answer.</i>
"	. . 542	<i>The English prince takes leave of his father.</i> —Dated 1495.

	N <sup>o</sup> .	
Carpaccio, V. . . . .	546	<i>S. Ursula received at the gate of Rome by the Pope.</i>
„ . . . . .	544	<i>S. Ursula and the virgins arrive at Cologne.—Dated 1490. Inferior.</i>
„ . . . . .	554	<i>Martyrdom of S. Ursula and the virgins.</i>
„ . . . . .	560	<i>S. Ursula in glory.—Dated 1491.</i>
		<i>This completes the series of nine subjects.</i>
„ . . . . .	552	<i>Meeting of Joachim and Anna.—Dated 1515.</i>
„ . . . . .	559	<i>Crucifixion of ten thousand martyrs.</i>
„ . . . . .	564	<i>Casting out a devil.—Retouched.</i>
Catena, V. . . . .	11, 13	<i>SS. Augustine and Jerome.</i>
„ attrib. . . . .	124	<i>Madonna and two saints.</i>
„ „ . . . . .	385	<i>Madonna with saints.—By Benedetto Diana : C. and C.</i>
Cesare da Sesto . . . . .	262	<i>Madonna.</i>
Cima da Conegliano . . . . .	125	<i>Madonna with saints.</i>
„ „ . . . . .	421	<i>Madonna.</i>
„ „ . . . . .	429	<i>A Pietà.</i>
„ „ . . . . .	456	<i>The Saviour, S. Thomas, and another saint.</i>
„ „ . . . . .	582	<i>Madonna enthroned.</i>
Contarini, Giovanni. . . . .	347	<i>Excellent small copy of Titian's Venus.</i>
Cordegliaghi, Andrea, attrib. . . . .	110	<i>Madonna and saints.</i>
Dyck, A. van . . . . .	260	<i>Small portrait of a child.</i>
Engelbrechsten, Cornelis, attrib. . . . .	315	<i>Crucifixion.</i>
Feti, Domenico . . . . .	95	<i>Meditation.</i>
Garofalo (Tisio) . . . . .	452	<i>Madonna and saints.—Dated 1518.</i>
Gentile da Fabriano . . . . .	382	<i>Madonna.</i>
Giambono, M. . . . .	3	<i>Saviour and four saints.</i>
Giordano, Luca . . . . .	571	<i>The descent from the Cross.</i>
Holbein, Hans, attrib. . . . .	266	<i>Portrait of a young woman.</i>
Hondecoeter . . . . .	280, 1	<i>Poultry.</i>
Jacobello del Fiore . . . . .	22	<i>Madonna and two saints.</i>
Lazari, S. . . . .	545	<i>Miracle of the Holy Cross.</i>
Le Brun, C. . . . .	597	<i>Christ in the house of Simon.</i>
Lorenzo Veneziano . . . . .	373, 4, 5	<i>Figures of saints.</i>
„ „ . . . . .	389	<i>Annunciation.—Dated 1371.</i>

	No.	
Lorenzo Veneziano . . .	391, 2, 3	<i>Saints.</i>
„ and Bissolo. . .	5	<i>Annunciation.—Dated 1357.</i>
Mansueti . . . . .	538	<i>SS. Mark and Aniano.</i>
„ . . . . .	540	<i>S. Mark preaching at Alexandria.</i>
„ . . . . .	548	<i>Miracle of the Cross.</i>
„ . . . . .	584	<i>Saints.</i>
Mantegna, A. . . . .	273	<i>S. George.—Small.</i>
Marconi, Rocco . . . .	60	<i>Christ and two saints.</i>
„ „ . . . . .	495	<i>Descent from the Cross.</i>
Marziale, Marco . . . .	96	<i>The supper at Emmaus.—Dated 1506.</i>
Matteo da Bologna . . .	2	<i>Altarpiece in many compartments, with a predella.</i>
Mierevelt, M. . . . .	338	<i>Portrait.</i>
Modena, Tommaso da . .	352	<i>S. Catharine.—Dated 1351.</i>
Montagna, Bartolommeo	361	<i>Madonna enthroned with two saints.</i>
Moretto (Bonvicino) . .	261	<i>S. Peter.</i>
„ „ . . . . .	267	<i>S. John Baptist.</i>
Moroni, G. B. . . . .	433	<i>Male portrait.</i>
Padovanino (Varottari) .	47	<i>Marriage at Cana.</i>
„ „ . . . . .	87	<i>Orpheus and Eurydice.</i>
„ „ . . . . .	134	<i>The rape of Proserpine.</i>
„ „ . . . . .	481	<i>Descent of the Holy Ghost.</i>
„ „ . . . . .	591	<i>S. Diacre recovering his sight.</i>
„ „ . . . . .	595	<i>Madonna in glory.</i>
Palma Giovane . . . . .	40	<i>Death on the pale horse.</i>
Palma Vecchio . . . . .	593	<i>S. Peter enthroned with other saints.—Much restored.</i>
„ „ . . . . .	84	<i>Christ heals the daughter of the Canaan- itish woman.</i>
„ „ . . . . .	59	<i>The Assumption.</i>
Pellegrino da Udine . .	532	<i>The angel Gabriel.</i>
„ „ . . . . .	562	<i>The Virgin Annunciate.</i>
Piero della Francesca . .	419	<i>S. Jerome.—Small; much injured.</i>
Pietro da Cortona . . .	473	<i>Daniel in the lions' den.</i>
Pordenone, B. . . . .	486	<i>Madonna and saints.</i>
„ . . . . .	490	<i>Four saints.—Others attributed to him here are by other painters: C. and C.</i>
Savoldo, Girolamo . . .	258	<i>SS. Peter and Paul.</i>
Semitecolo, N. . . . .	16	<i>Coronation of the Virgin in the centre.— By Stefano, signed Stefan Plebanus,</i>

	No.	
		and dated 1381. The small compartments are by Semitecolo.
Semitecolo, N. . . . .	259	<i>Madonna.</i>
	394	<i>Coronation of the Virgin.</i> —Signed and dated 1351.
Steen, Jan . . . . .	342	<i>An interior.</i>
Tintoretto (J. Robusti) . . . . .	25	<i>Fall of man.</i>
„ „ . . . . .	45	<i>The miracle of S. Mark.</i>
„ „ . . . . .	51	<i>Portrait of a Doge.</i>
„ „ . . . . .	503	<i>Madonna with senators.</i>
„ „ . . . . .	568	<i>Descent from the Cross.</i>
„ „ . . . . .	569	<i>Two senators.</i>
„ „ . . . . .	575	<i>Two senators.</i>
Titian . . . . .	24	<i>The Assumption of the Virgin.</i>
„ . . . . .	33	<i>The Entombment.</i> —Chiefly Titian, but finished by Palma Giovane, being Titian's last work.
„ . . . . .	366	<i>S. John in the desert.</i>
„ . . . . .	487	<i>The presentation in the Temple.</i>
Veronese, Paolo . . . . .	489	<i>An Annunciation.</i>
„ „ . . . . .	519	<i>Madonna and saints.</i>
„ „ . . . . .	547	<i>The repast at Levi's house.</i>
„ „ . . . . .	603	<i>An Assumption.</i> —And others.
Vicentino, Andrea . . . . .	30	<i>The Eternal and saints.</i>
Vivarini, Bartolommeo . . . . .	1	<i>Madonna and four saints.</i> —Dated 1463.
Vivarini, Giovanni and Antonio, known also as G. and A. da Murano . . . . .	23	<i>Madonna and the four doctors.</i>
„ „ . . . . .	8	<i>Coronation of the Virgin.</i>
„ „ . . . . .	581	<i>The angel Gabriel.</i>
„ „ . . . . .	583	<i>The Virgin Annunciate.</i>
Vivarini, Luigi, "elder," attrib. . . . .	10, 15-20	<i>Single figures of saints.</i> —These more properly belong to the "School of Luigi," the existence of an elder Luigi being doubtful : C. and C.
„ „ younger . . . . .	354	<i>S. Mark enthroned.</i>
„ „ „ . . . . .	561	<i>Madonna and saints.</i> —Dated 1480.

## THE CORREB MUSEUM.

## NO CATALOGUE.

There are a few pictures of interest here, among many others which have no claim to be noticed.

	No.
Bellini, Gentile . . .	— <i>Head of the Doge Foscari.</i>
„ Giovanni. . .	— <i>Portrait of a Doge.</i>
Lorenzo Veneziano . .	— <i>The Saviour enthroned.</i> —Dated 1369.
Stefano . . . . .	— <i>Madonna.</i> —Dated 1369.
Vivarini, Luigi . . .	— <i>S. Anthony of Padua.</i> —Small.

A 'Madonna and saints,' signed N. Semitecolo, and dated 1400, is considered to be by that master by C. and C., although not named as such in the museum.

## THE DUCAL PALACE AT VENICE.

On the first floor is the Great Hall of Council. Its walls are covered with paintings, among which is the celebrated 'Paradise' by Tintoretto; others are by the sons of Paul Veronese; by L. and F. Bassano, Palma the elder and younger, Tintoretto, Il Vicentino, and others. The frieze is adorned by portraits of the 'Doges,' chiefly by Tintoretto.

The paintings on the ceiling are by P. Veronese, Tintoretto, both of which are particularly fine, by the younger Palma, and the two Bassanos.

The Hall of Scrutiny, on the same floor, contains, among many others, wall paintings by Tintoretto, Vicentino, Bellotti, F. Bassano, and Palma the younger. The 'Last Judgment,' occupying one end of the hall, is one of the chief works of the last-named painter.

In the Library is the famous 'Grimani Breviary,' said to have been illustrated by Memling, Gerard van der Meire, and other early masters.

On the second floor are several apartments. In a small room by the entrance-chamber of the Three heads of the Council of Ten is a good 'S. Christopher and two saints,' by Bonifazio, and a 'Madonna and saints,' by Catena. The Hall of the Four Doors contains among other works the famous picture of the 'Doge Grimani kneeling before Faith,' by Titian, much restored, but still fine.

In the Hall of the Senate is a large painting by Tintoretto occupying

the end wall above the throne, which cannot be regarded as one of his best works. At the opposite end is another of the younger Palma's best achievements, 'Christ adored by two Doges.' Besides these there are other decorative paintings on the walls and ceiling.

In the ante-chamber leading to the chapel is a work by Bonifazio not easily seen, and some well-painted saints by Tintoretto. In the Sala del Collegio a fine painting by Paul Veronése adorns the end wall over the throne; works by Tintoretto and others are on the side walls. Perhaps few more admirable examples of ceiling decoration exist than the ceiling of this hall, which is entirely the work of Veronese. In the small Anti-Collegio are four works of Tintoretto, superior to anything else by him in Venice. The first, inferior to the rest, is the 'Forge of Vulcan'; opposite to it is 'Pallas repelling Mars'; by one window the 'Three Graces and Mercury'; lastly, opposite to it, and most beautiful of all, 'Bacchus and Ariadne, Venus descending to crown the latter.' In the same room are Veronese's 'Rape of Europa,' and a good example of Jacopo Bassano.

### THE SCUOLA DI SAN ROCCO AT VENICE.

This building contains a large collection of Tintoretto's works, which occupy the lower hall, and the apartments upstairs; almost all great compositions from the history of Our Lord. On the landing of the staircase is a small picture by Tintoretto, hung high, and an 'Annunciation' by Titian opposite. Many of these paintings are not easily seen, from want of light. By some they are held in very high estimation. In quality of workmanship it cannot be denied that they are greatly inferior to choice examples at the Ducal Palace and elsewhere. They have little or no claim to beauty of colour. The painter's power of drawing the human form in every attitude is indisputable; exemplified as it is here by the energetic action which characterises almost every figure. To a student of the present day this predominance of action is incompatible with the repose and dignity which many of the subjects require. A most notable instance is afforded by the excessive movement, noise, and bustle displayed in the 'Last Supper.' The 'Pool of Bethesda,' and the 'Brazen Serpent,' among others, exhibit a confusion of figures in every variety of contortion. One of the best is the 'Assumption' on the ground floor. The most famous is the 'Crucifixion' in the Sala dell' Albergo on the second floor, a crowded composition containing all the incidents of the narrative.

## THE PINACOTECA AT VERONA.

*Pictures examined in 1877.*

## OLD COLLECTION.

	No.	
Badile, Giov. . . . .	350	<i>Altarpiece, Madonna and saints in seven compartments.—Signed.</i>
Benaglio, Giov. . . . .	349	<i>Altarpiece, Madonna and saints in three compartments, and a predella.</i>
Bonsignori, Francesco . . . . .	—	<i>Crucifixion.</i>
Caroto, Francesco . . . . .	251	<i>S. Francis and saints.</i>
„ „ . . . . .	263	<i>S. Catharine.</i>
„ „ . . . . .	272	<i>The Madonna in adoration.</i>
„ „ . . . . .	273	<i>Madonna and saints.</i>
„ „ . . . . .	297	<i>Christ washing the disciples' feet.</i>
Cavazzola (P. Morandi) . . . . .	277	<i>Large altarpiece.</i>
„ „ . . . . .	299	<i>Christ at the column.</i>
„ „ . . . . .	300	<i>Christ washing the feet.</i>
„ „ . . . . .	319	<i>A Deposition, Verona in the distance. A centre-piece.—Dated 1517.</i>
„ „ . . . . .	318, 20	<i>Two wings, the Agony and bearing the Cross.</i>
Cima da Conegliano . . . . .	307	<i>Madonna and saints.</i>
Cimabue, attrib. . . . .	339	<i>A series of small subjects, thirty in number, from the Creation to the Acts of the Apostles.—On gold ground, very early and quaint work.</i>
Crivelli, Carlo . . . . .	43	<i>Madonna with angels. — His early manner.</i>
Falconetto, G. M. . . . .	322	<i>Augustus and the Sibyl.</i>
Libri, Girolamo dai . . . . .	276	<i>Madonna with two saints.</i>
„ „ . . . . .	278	<i>Madonna under a laurel-tree.</i>
Morone, Francesco . . . . .	275	<i>An altarpiece.</i>
Turone . . . . .	331	<i>A small altarpiece in several compartments, highly ornamented.—Signed and dated 1360.</i>
Veronese, Paolo . . . . .	257	<i>An Entombment.</i>

A large room contains numerous frescoes, including one by Fr. Morone, and others from the Palazzo Contarini.

Under the same roof is the collection of Dr. Bernasconi, which contains few works of merit; the names attached to most of the pictures are not to be accepted. The following examples may be noted.

	No.	
Bellini, Giovanni, attrib.	86	<i>A Presentation.</i>
Bonsignori, Fr. . . . .	148	<i>A Madonna.</i>
Correggio . . . . .	93	<i>A child's head.</i>
Dyck, Van, attrib. . . .	47	<i>Female portrait.</i>
Francia, Fr., attrib. . .	155	<i>Holy Family.</i> —A school-piece. The signature of the master's name is recent.
Parmegianino . . . . .	153	<i>Holy Family.</i>
Schidone, B., attrib.. .	28	<i>Nativity.</i> —The child in the centre is finely painted, and may be accepted; the surrounding figures are inferior.
Tiepolo . . . . .	70	<i>Saints in adoration.</i>
Titian . . . . .	52	<i>Holy Family.</i> —Injured by cleaning.

## THE MUSEUM IN THE PALAZZO CHIERICATI AT VICENZA.

### *Pictures examined in 1877.*

Scattered amidst a large number of worthless canvases, to which good names are freely attached, there are a few pictures of interest, and these only to a student of the history of art. They are chiefly examples of early painters of Vicenza, and are all in bad condition.

### *Sala.*

	No.	
Bassano, Jacopo . . . .	2	<i>Madonna adored by senators and others.</i>

### *Stanza del Cima.*

Albani, Fr. . . . .	51	<i>Child asleep.</i>
Bellini, Giovanni, attrib.	15	<i>Madonna and saints.</i>
Cima da Conegliano . .	54	<i>Madonna and two saints.</i> —In tempera. Much injured.



*Stanzino degli Antichi.*

Antonello da Messina .	12	<i>Head of Christ crowned with thorns.</i>
"Bernardino da Murano," attrib. . .	{ 2	<i>Madonna enthroned with four saints.—</i> Probably by the school of Montagna: C. and C.
Eyck, Van, school of .	1	<i>A Crucifixion.</i>
Paulus Veneziano . .	10	<i>An Ancona, Death of the Virgin and numerous compartments.—Dated 1323.</i>

*Stanza degli Vicentini.*

Battista da Vicenza . .	4	<i>Ancona.</i>
Buonconsiglio . . .	20	<i>A Pietà.—In tempera.</i>
Fogolino . . . . .	22	<i>Adoration of the Magi.—Ruined.</i>
Montagna, Bartolommeo	2	<i>Madonna enthroned with saints.—Large altarpiece with predella.</i>
" "	3	<i>Madonna in adoration and two saints.—A large altarpiece, an early example.</i>
" "	6	<i>Madonna in adoration.—A small half-length.</i>
" "	8	<i>Presentation in the temple.</i>
" "	18, 19	<i>Altarpiece with predella.</i>

# THE PICTURE GALLERIES OF BELGIUM.

## THE MUSEUM AT ANTWERP.

CATALOGUE OF 1875.

*Pictures last examined in 1877.*

	No.	
Aelst, W. van . . . .	—	<i>Fruit.</i>
Angelico, Fra . . . .	3	<i>S. Romualdo and Otho III.</i>
Antonello da Messina .	4	<i>Crucifixion.</i> . . . .
„ „ attrib.	5	<i>Portrait.</i>
Backhuizen, L. . . .	7	<i>A war vessel.</i>
Berckheyden, G.. . .	11	<i>View of Amsterdam.</i>
Bles, H. de . . . .	47	<i>The Repose in Egypt.</i>
Boeyermans, Th. . . .	21	<i>Pool of Bethesda.</i>
„ . . . .	22	<i>The visit.</i>
Both, J. and A. . . .	26	<i>Italian landscape.</i>
Bouts, D., or Stuerboudt.	28	<i>The Madonna.</i>
„ „ „ . . . .	29	<i>S. Christopher.</i>
Brueghel, P., younger .	31	<i>Christ carrying the Cross.</i>
Clouet, Fr. . . . .	33	<i>Portrait of Francis II.—Painted in</i> <i>1547.</i>
Congnet, G. . . . .	35	<i>A drummer.</i>
Coxie, M. . . . .	371, 2	<i>Martyrdom of S. Sebastian and S.</i> <i>George.</i>
Craesbeeck, J. van . . .	377	<i>Interior.</i>
Cranach, L., elder . .	42	<i>Adam and Eve.</i>
„ „ . . . .	43	<i>Charity.</i>
Crayer, G. de. . . .	53	<i>Elijah in the desert.</i>
Dyck, Anton van . . .	401	<i>Christ on the Cross.</i>
„ „ . . . .	403	<i>Christ taken down from the Cross.</i>

	No.	
Dyck, Anton van . . .	404	<i>The Entombment.</i>
„ „ . . .	405	<i>Portrait.—Full length.</i>
„ „ and Jan Fyt . . .	407	<i>Child and dog.</i>
Dunwege, V. and H. . .	123	<i>Holy Family.</i>
Eyck, Jan van . . .	410	<i>S. Barbara.—In grisaille.</i>
„ „ . . .	411	<i>The Madonna.—Small.</i>
„ „ attrib. . .	412	<i>Madonna, S. George, and donator.—</i> <i>Copy of the picture in the Bruges</i> <i>Academy.</i>
„ „ copy of . . .	413–24	<i>The S. Bavon altarpiece.</i>
Flinck, G. . . . .	131	<i>Portraits.</i>
Floris, Frans . . . .	112	<i>Fall of the angels.</i>
Fouquet, Jean . . . .	132	<i>Madonna.</i>
Fyt, Jan . . . . .	171	<i>Eagles feeding.</i>
„ „ . . . . .	172	<i>Two greyhounds.</i>
Hals, Frans . . . . .	188	<i>A fisher-boy.</i>
Heem, J. de . . . . .	54	<i>Flowers.</i>
Hobbema, M. . . . .	—	<i>Landscape.</i>
Holbein, H., younger . .	198	<i>Portrait of Erasmus.</i>
Hondecoeter, M. . . .	—	<i>Poultry.</i>
Jordaens, J. . . . .	221	<i>Adoration of the shepherds.—And others.</i>
Justus of Ghent . . . .	223	<i>The Nativity.</i>
„ „ . . . . .	224	<i>The Benediction.</i>
Lucas van Leiden . . .	208, 9, 10	<i>Triptych.—Centre, Adoration of</i> <i>the Magi.</i>
Mabuse, Jan Gossaert . .	179	<i>The four Maries.</i>
„ „ „ . . . . .	180	<i>The just judges.</i>
„ „ „ . . . . .	181	<i>Ecce Homo.</i>
„ „ „ . . . . .	184	<i>Female portrait.</i>
Martini, Simone . . . .	257–60	<i>Four Panels—Annunciation, Cruci-</i> <i>fixion, Deposition.</i>
Matsys, Quintin . . . .	241, 2	<i>Head of Christ and of the Virgin.</i>
„ „ . . . . .	245–9	<i>Triptych—Entombment of Christ.</i>
Meire, G. van der . . . .	383–7	<i>Altarpiece.</i>
Memling, Hans . . . . .	255, 6	<i>Diptych.</i>
„ „ attrib. . . . .	253, 4	<i>Portraits.—Both these are by fol-</i> <i>lowers of R. van der Weyden: O. and C.</i>
Mostaert, J. . . . .	263, 4	<i>Male and female portraits.</i>
Mytens, J. . . . .	266	<i>Female portrait.</i>

	No.	
Musscher, M. van . . .	—	<i>Family group.</i>
Neer, Art. van der . . .	390	<i>Moonlight.</i>
Orley, B. van . . .	461, 2	<i>Portraits.</i>
„ „ and Patinir	464	<i>Adoration of the Magi.—Two wings, Nos. 65, 7, by De Rycker.</i>
Ostade, A. van . . .	466	<i>The smoker.</i>
Rembrandt . . .	293	<i>Female portrait.</i>
„ attrib. . .	294, 5	<i>Small portraits.</i>
Rubens . . .	297	<i>Christ between two thieves.</i>
„ . . .	298	<i>Adoration of the Magi.</i>
„ . . .	299	<i>S. Theresa, a scene in purgatory.</i>
„ . . .	300	<i>Triptych.—Centre, Dead Christ “à la paille.”</i>
„ . . .	305	<i>Communion of S. Francis.</i>
„ . . .	306	<i>S. Anna and the Virgin.</i>
„ . . .	307	<i>Triptych—Incredulity of S. Thomas.</i>
„ . . .	312	<i>Holy Family.</i>
„ . . .	313	<i>The Crucifixion.</i>
„ . . .	315	<i>Study for descent from the Cross.</i>
„ . . .	316, 17, 18	<i>Three studies.</i>
„ . . .	650	<i>Portrait of Gevartius.</i>
„ and Brueghel.	319	<i>A Pietà.—Small.</i>
Ruysdael, J. . . .	646	<i>The torrent.</i>
Ryng, P. de . . .	641	<i>Still-life.</i>
Seghers, D. . . .	331	<i>Garland of flowers.</i>
Snyders, Frans . . .	335	<i>Swans and dogs.</i>
„ „ . . .	336	<i>Dead game.</i>
Steen, Jan . . .	338	<i>Samson insulted by the Philistines.</i>
„ „ . . .	339	<i>Village wedding.</i>
Teniers, D., younger . . .	344	<i>Panorama.</i>
„ „ . . .	346, 7, 8	<i>Small panels.</i>
Terburg . . .	349	<i>The mandolin-player.</i>
Titian . . .	357	<i>The pope presents a bishop to S. Peter.</i>
Valentin, M. . . .	358	<i>The card-players.</i>
Veen, Otho van . . .	481, 2	<i>The deeds of S. Nicholas.</i>
Vos, M. de, elder . . .	77–81	<i>Triptych.—And many others.</i>
„ C. de . . .	104	<i>Portrait of Abraham Grapheus.</i>
„ „ . . .	107	<i>S. Norbet receiving the Host.</i>
Weenix, J. B. . . .	497	<i>View of an Italian port.</i>

	No.	
Weyden, R. van der. . . . .	393-5	<i>Triptych—The Seven Sacraments.</i>
” ” . . . . .	396	<i>Annunciation.</i>
” ” . . . . .	397	<i>Portrait of Philip the Good.</i>
Wouwerman, P. . . . .	500	<i>Halt of horsemen.</i>
Wynants and A. van de Velde . . . . .	503	<i>Landscape and animals.</i>
Unknown early master . . . . .	530, 1	<i>A double diptych.</i>

### THE ACADEMY AT BRUGES.

#### CATALOGUE OF 1875.

It contains a fine specimen or two of Jan van Eyck and of Memling, but few other works worthy of notice.

	No.	
Eyck, Jan van . . . . .	1	<i>Madonna with two saints and donator.</i>
” ” . . . . .	2	<i>Portrait of his wife.</i>
Memling, Hans . . . . .	4	<i>A Triptych.—Centre, S. Christopher and Infant Christ with two saints. On the wings, donator and sons, and wife and daughters with patron-saints.</i>
Gherardt, David . . . . .	5	<i>Baptism of Christ.—A triptych.</i>
Pourbus, Peter . . . . .	17	<i>The Last Judgment.</i>
” ” . . . . .	18	<i>The Deposition.—A triptych.</i>

### THE MUSEUM IN THE HOSPITAL OF S. JOHN AT BRUGES.

#### CATALOGUE OF 1869.

#### *Pictures examined in 1875.*

	No.	
Memling, Hans . . . . .	1	<i>The marriage of S. Catharine.—A triptych.</i>
” ” . . . . .	2	<i>The Châsse, or Reliquary of S. Ursula.—A chest, consisting of three panels on each side, painted with scenes from the life of the saint. There is</i>

	No.	
		a panel at each end, one is painted with a figure of S. Ursula, the other with a figure of the Virgin. The <i>châsse</i> has a slanting roof adorned by six medallions.
Memling, Hans . . .	3	<i>The Adoration of the Magi.</i>
" " . . .	4	<i>The Madonna and donator.—A diptych.</i>
" " . . .	5	<i>The Sibyl Sambetha.</i>
" " . . .	6	<i>A Descent from the Cross.</i>
Van Oost, Jacques, elder	11	<i>A philosopher in meditation.</i>
" " "	12	<i>Descent from the Cross.—And others.</i>
" " younger	—	Several examples.

## MUSÉE NATIONAL AT BRUSSELS.

CATALOGUE OF 1875.

*Pictures last examined in 1877.*

	No.	
Aertsen, Pieter . . .	409	<i>The cook.</i>
Albani, F. . . .	99	<i>Adam and Eve—the Fall.</i>
Alsloot, Van . . .	302, 3	<i>Processions.</i>
Amberger, C. . . .	362	<i>Portrait of a man.</i>
Arthois, J. d' . . .	100–4	<i>Landscapes.</i>
Berchem, N. . . .	410	<i>Landscape and cows.</i>
Bol, F. . . . .	119, 20	<i>Male and female portraits.</i>
" . . . . .	121	<i>Woman's portrait.</i>
" . . . . .	122	<i>Philosopher in meditation.</i>
Both, J. and A. . . .	124	<i>Landscape.</i>
Bouts, or Stuerboudt, Dirk	30	<i>Injustice of the Emperor Otho.</i>
" " "	31	<i>Justice of the Emperor Otho.</i>
Brueghel, J. (Velours) .	129	<i>S. Norbert preaching.</i>
Brueghel, P., elder . .	2	<i>Massacre of the Innocents.</i>
" younger . . .	3	<i>Fall of the rebel angels.</i>
Bruyn, Bart. . . . .	4, 5	<i>Male and female portraits.</i>
Champaigne, P. de . .	140, 1	<i>Saints.</i>
" . . . . .	142–51	<i>Legend of S. Benedict.</i>
Claude Gelée (Lorraine).	199	<i>Landscape.</i>

	No.	
Coello, A. S. . . . .	157, 8, 9	<i>Female portraits.</i>
Conixloo, O. van . . . .	367	<i>The parentage of the Virgin.</i>
Coxie, Michael . . . . .	163	<i>Altarpiece.</i>
„ „ . . . . .	164	<i>Death of the Virgin.</i>
Cranach, L. . . . .	364	<i>Portrait of an old man.</i>
„ . . . . .	365, 6	<i>Adam and Eve.</i>
Crayer, G. de . . . . .	167	<i>The miraculous Draught.</i>
„ . . . . .	168	<i>Martyrdom of a saint.</i>
„ . . . . .	169	<i>Assumption of S. Catharine.</i>
„ . . . . .	170, 1	<i>Saints.—And others.</i>
Cuyp, A. . . . .	180	<i>Cow in stable with fowls.</i>
Dossi, Dosso . . . . .	185	<i>Christ in the house of Simon.</i>
Dow, G. . . . .	186	<i>Interior by candlelight.</i>
Dughet, Gaspar . . . . .	187	<i>Landscape.</i>
Dutch School. . . . .	458, 9	<i>Portraits.</i>
Dyck, A. van . . . . .	188	<i>Crucifixion of S. Peter.</i>
„ „ . . . . .	189	<i>A satyr.</i>
„ „ . . . . .	192	<i>Portrait of Alexander de la Faille.</i>
Eyck, H. and J. van . . .	13	<i>Adam and Eve.—Part of the Adorati of the Lamb in S. Bavon at Ghent</i>
„ Jan van . . . . .	14	<i>Adoration of the Magi.</i>
Flemish School . . . . .	42	<i>Madonna.—May be by Petrus Christi C. and O.</i>
„ „ . . . . .	51	<i>Head of a man.</i>
„ „ . . . . .	370	<i>Christ and mourners.—A triptych.</i>
„ „ . . . . .	378, 9, 84	<i>A triptych.</i>
„ „ . . . . .	382	<i>Female portrait.</i>
Flinck, Govert . . . . .	414	<i>Female portrait.</i>
Floris, Frans . . . . .	196	<i>Last Judgment.—A triptych.</i>
German School . . . . .	84	<i>The Crucifixion.</i>
„ „ . . . . .	85	<i>Scourging of Christ and the Ascension</i> These panels bear much resemblance the Lyversberg 'Passion' at Colog
„ „ . . . . .	403	<i>Madonna enthroned with saints.</i>
„ „ . . . . .	404, 5	<i>Life-size figures of saints.</i>
„ „ . . . . .	406	<i>Christ and the Apostles.—A predella</i>
Guercino . . . . .	112	<i>Madonna, and patron-saints.</i>
Gysels, P. . . . .	202	<i>Dead game.</i>
Hals, Frans . . . . .	415	<i>Male portrait.</i>

	No.	
Hals, Frans . . . . .	416	<i>Cavalier seated.—Small.</i>
Heem, J. de . . . . .	203	<i>Fruit.—Several others.</i>
„ C. de . . . . .	418	<i>Study of fruit.</i>
Helst, B. van der . . . . .	205, 6	<i>Male and female portraits.</i>
Hobbema, M. . . . .	419	<i>Landscape.</i>
Holbein, Hans . . . . .	19	<i>Portrait of Sir T. More.</i>
Hondecoeter, M. . . . .	420	<i>Peacock and poultry.</i>
„ . . . . .	421	<i>Cock crowing.</i>
Hugtenburg, J. van . . . . .	207, 422	<i>Battle-pieces.</i>
Huysmans, C. . . . .	208	<i>Landscape.</i>
„ J. B. . . . .	209	<i>Landscape.</i>
Jordaens, Jacob . . . . .	216	<i>The miracle of S. Martin.</i>
„ „ . . . . .	217	<i>An allegory.</i>
„ „ . . . . .	218	<i>A satyr.—And others.</i>
Keyser, Th. de . . . . .	424, 5	<i>Female portraits.</i>
Lombard, Lambert . . . . .	20	<i>Last Supper.</i>
Maas, N. . . . .	232	<i>A woman reading.</i>
Mabuse, J. (Gossaert) . . . . .	15	<i>Jesus at the house of Simon.—Triptych.</i>
Maratta, C. . . . .	234	<i>Mythological subject.</i>
Meert, P. . . . .	237	<i>Portrait group.</i>
Memling, Hans . . . . .	21	<i>Portrait of Wilhelm Moreel.</i>
„ „ . . . . .	22	<i>Portrait of his wife.</i>
„ „ attrib. . . . .	23	<i>Male portrait.</i>
Metsu, G. . . . .	239	<i>The collation.</i>
Meulen, A. van der . . . . .	240	<i>The army of Louis XIV. before Tournai.</i>
Mieris, W. van . . . . .	243	<i>Susannah and the elders.</i>
Mostaert, Jan . . . . .	24	<i>A diptych.</i>
Murillo . . . . .	251	<i>Franciscan monk.</i>
Neefs, P. . . . .	253	<i>Interior of Antwerp Cathedral.</i>
Neer, Art. van der . . . . .	234	<i>Moonlight.</i>
„ „ . . . . .	—	<i>Skating scene.—Unnumbered.</i>
Nieulant, Adrian van . . . . .	256	<i>Carnival at Antwerp.</i>
Orley, B. van . . . . .	25	<i>Dead Christ.—A triptych.</i>
„ „ . . . . .	27	<i>Portrait of George de Zelle.</i>
„ „ . . . . .	368	<i>Altarpiece in five panels.</i>
Ostade, Adrian van . . . . .	259	<i>Peasant eating herrings.</i>
„ Isaac van . . . . .	260	<i>Travellers resting.</i>
„ „ . . . . .	433	<i>Genre scene.</i>
Palamedes . . . . .	261	<i>Male portrait.</i>



	No.	
Pannini . . . . .	263	<i>Architectural ruins.</i>
Perugino . . . . .	334	<i>Madonna with S. John.</i>
Pourbus, F., younger . . . . .	268	<i>Male portrait.</i>
„ „ . . . . .	269	<i>S. Matthew and an angel.</i>
Pynacker, Adam . . . . .	273	<i>Landscape.</i>
Ravesteyn, Jan van . . . . .	275, 6	<i>Female portraits.</i>
Rembrandt . . . . .	277	<i>Male portrait.</i>
Rubens, P. P. . . . .	285	<i>Christ on the way to Calvary.</i>
„ . . . . .	287	<i>Assumption of the Virgin.</i>
„ . . . . .	288	<i>A Pieta.</i>
„ . . . . .	290	<i>Adoration of the Magi.</i>
„ . . . . .	292	<i>Venus and Vulcan.</i>
„ . . . . .	294, 437	<i>Male portraits.</i>
„ . . . . .	295, 438	<i>Female portraits.—And others.</i>
Ruysdael, J. . . . .	296	<i>Landscape; Figures by A. van de Velde.</i>
Ryckaert, D. . . . .	298	<i>Interior.</i>
Sallaert . . . . .	300, 1	<i>Processions.</i>
Schalken, G. . . . .	306	<i>Candlelight effect.</i>
Schoen, Martin . . . . .	29	<i>Ecce Homo.</i>
Seghers and Quellinus . . . . .	274	<i>Flowers and figures.</i>
Siberechts, Jan . . . . .	311	<i>Farmyard.</i>
Smeyers . . . . .	312, 13	<i>Large works, and others.</i>
Snayers . . . . .	441–5	<i>Battle-pieces.</i>
Snyders, F. . . . .	314	<i>Swan, deer, peacock, and fruit.</i>
Steen, J. . . . .	318	<i>The rhetoricians.</i>
„ . . . . .	319	<i>The operator.</i>
„ . . . . .	320	<i>The feast of kings.</i>
„ . . . . .	447	<i>Interior with figures.</i>
Steenwyck, H. van . . . . .	321	<i>Church interior.</i>
Stoop, Dierick . . . . .	323	<i>Landscape with figures.</i>
Teniers, D., younger . . . . .	324	<i>The five senses.</i>
„ „ . . . . .	325	<i>Village doctor.</i>
„ „ . . . . .	449	<i>Flemish Kermess.</i>
„ „ . . . . .	450	<i>Interior of a picture gallery.</i>
„ „ . . . . .	—	<i>Hut and landscape.—Unnumbered.</i>
Tilborg . . . . .	331	<i>Procession.</i>
Tintoretto . . . . .	281, 2	<i>Portraits.</i>
Veronese, Paolo . . . . .	130	<i>Decorative panel.—Large.</i>
Vos, Cornelis de . . . . .	453	<i>Portrait group.</i>

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	No.	
Vos, Martin de . . . .	341, 2	<i>Portraits.</i>
Vouet, Simon. . . . .	343	<i>S. Carlo Borromeo praying.</i>
Weenix, Jan . . . . .	454	<i>Dead game and fruit.</i>
Weenix, J. B., attrib. .	345	<i>Dutch lady at her toilette.</i>
Weyden, Rogier van der	33	<i>Head of a weeping woman.</i>
„ „ attrib.	34-41	<i>Scenes from the life of Christ.</i>
Witte, Em. de . . . .	346	<i>Interior of the Church at Delft.</i>
Wynants, J. . . . .	350, 1, 2, 455	<i>Landscapes.</i>

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# THE PICTURE GALLERIES OF HOLLAND

## THE MUSEUM OF THE TRIPPENHUIS AT AMSTERDAM

CATALOGUE OF 1876.

*Pictures last examined in 1877.*

	No.	
Asselyn, J. van . . .	4	<i>The enraged swan.—An allegory.</i>
Backhuizen, L. . . .	8	<i>Embarkation of Jan de Witt.</i>
„ . . .	9	<i>Port of Amsterdam.—Dated 1673.</i>
„ . . .	11	<i>The Zuiderzee.—Dated 1694.</i>
Beerstraten . . . .	20	<i>Old Exchange of Amsterdam.</i>
„ . . . .	22	<i>Naval combat.</i>
Bega, C. . . . .	23	<i>The philosopher.</i>
„ . . . .	24	<i>Peasants' concert.</i>
Berchem, N. . . . .	27	<i>Winter landscape.—Dated 1647.</i>
„ . . . .	29	<i>The three flocks of sheep.</i>
„ . . . .	30	<i>Cattle crossing a ford.—Dated 1656.</i>
„ . . . .	31	<i>The ferry-boat.</i>
„ and Van		
der Hagen . . . .	33	<i>Landscape and figures.</i>
Berckheyden . . . .	35	<i>Village of Haarlem.</i>
Bol, Ferdinand . . . .	42	<i>His own portrait.</i>
„ „ . . . .	44	<i>Portrait of Admiral Ruyter.—Dated 1667.</i>
„ „ . . . .	45	<i>Mother and two children.</i>
Both, Jan and Andries .	49	<i>Italian landscape.</i>
„ „ „ . . . .	51, 2	<i>Landscapes.</i>
Bray, Jan de . . . .	58	<i>The Syndics.—Dated 1675.</i>
Brekelenkamp . . . .	60, 1	<i>Interiors.</i>
Brouwer, Adrian . . . .	64	<i>A village revel.</i>

	No.	
Brouwer, Adrian. . . . .	65	<i>Peasants fighting.</i>
Brueghel, J. (Velours) . . . . .	66	<i>Town on the banks of a river.</i>
" " . . . . .	70	<i>Landscape and figures.</i>
Cuyp, Albert . . . . .	77	<i>Landscape.</i>
" " . . . . .	78	<i>Shepherds in a landscape.</i>
" " . . . . .	80	<i>Cock and turkey fighting.</i>
" " . . . . .	81	<i>A Dutch family.</i>
Does, S. van der . . . . .	82, 3	<i>Shepherdesses.</i>
Dow, G. . . . .	86	<i>His own portrait.</i>
" . . . . .	87	<i>The night-school.</i>
" . . . . .	88	<i>A hermit.</i>
" . . . . .	89	<i>Curiosity.</i>
" and Berchem . . . . .	90	<i>Portraits in a landscape.</i>
Ducq, J. le . . . . .	93	<i>Cavalry stable.</i>
Dughet, G. . . . .	94, 5	<i>Landscapes.</i>
Dürer, copy of . . . . .	96	<i>Portrait of Pirkheimer.</i>
Dusart, Cornelis . . . . .	97	<i>Strolling musicians.</i>
" " . . . . .	98	<i>The fish-market.</i>
" " . . . . .	99	<i>Village Kermess.</i>
" " . . . . .	100	<i>Village inn.</i>
Dyck, Anton van . . . . .	101	<i>Full-length portrait.</i>
" " " . . . . .	102	<i>Portraits of two children of Charles I.</i>
Eeckhout, G. van den . . . . .	106	<i>Woman taken in adultery.</i>
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„ „ . . . .	142	<i>The Syndics of the Arquebusiers.—Dated 1657.</i>
„ „ . . . .	143	<i>Admiral van Nes.—Background to Backhuizen.—1668.</i>
„ „ . . . .	144	<i>Wife of Admiral van Nes.</i>
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„ . . . .	174	<i>The villa.</i>
„ . . . .	175	<i>The duck-pond.</i>
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Jardin, Karel du . . . .	193	<i>His own portrait.—Dated 1662.</i>
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" . . . . .	289	<i>Traveller's halt.</i>
" . . . . .	290	<i>The charlatan.</i>
" . . . . .	291	<i>The baker.</i>
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" " . . . . .	339	<i>Winter scene.</i>
" " . . . . .	340	<i>Landscape.</i>
" Solomon . . . . .	341	<i>View of Haarlem.</i>
" " . . . . .	342	<i>Landscape.</i>
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Sandrart . . . . .	356	<i>Portrait.</i>
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Schalken, G. . . . .	359	<i>William III. with a candle.</i>
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" " . . . . .	376	<i>The fête.</i>
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" " . . . . .	378	<i>The parrot's cage.</i>
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" . . . . .	396	<i>Paternal advice.</i>
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" " " . . . . .	428	<i>The hut.</i>
" " " . . . . .	420	<i>Harbour of Amsterdam.</i>
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„ „ . . . . .	465	<i>Stag-hunt.</i>
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„ „ . . . . .	468	<i>The spirited white horse.</i>
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„ „ . . . . .	470	<i>The watering-place.</i>
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Wynants, Jan . . . . .	477	<i>The farm.</i>
„ „ . . . . .	478	<i>Undulating landscape.</i>
Zorg . . . . .	480	<i>Interior.</i>

A special department in this Museum is devoted to the care of the very complete collection of Rembrandt's etchings, which may be seen on application to the keeper.

## THE VAN DER HOOP MUSEUM AT AMSTERDAM.

### CATALOGUE OF 1876.

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Bega, C. . . . .	8	<i>An interior.</i>
Berchem, N. . . . .	10	<i>Italian landscape.</i>
Berckheyden . . . . .	15, 16	<i>Street views.</i>
„ . . . . .	18	<i>Church interior.</i>
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Dow, G. . . . .	31	<i>Fish-woman.</i>
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" " . . . . .	53	<i>Dutch courtyard.</i>
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Mieris, Frans van . .	73	<i>Grocer's shop.</i>
" " . . . . .	74	<i>The pharmacy.</i>
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Neer, Artus van der .	81	<i>Skating scene.</i>
" " " . . . . .	82	<i>Landscape.</i>
Netscher, G. . . . .	85	<i>A portrait.</i>
Ostade, Isaac van . .	88	<i>Wayside inn.</i>
Potter, Paul . . . . .	90	<i>Horses in a field.</i>
" " . . . . .	91	<i>Cows in a field.</i>
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" " . . . . .	97	<i>River scene.</i>
" " . . . . .	98	<i>Northern landscape.</i>
" " . . . . .	99	<i>Landscape.</i>
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" " . . . . .	107	<i>Family picture.</i>
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” ” ” .	116	<i>Country work.</i>
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Terburg, G. . . .	118	<i>Boy and dog.</i>
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” ” . .	122	<i>Shooting party.</i>
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” ” . .	127	<i>The beach.</i>
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” . . . .	132	<i>The butcher.</i>
Weenix, Jan . . . .	136	<i>Dead game.</i>
Witte, E. de . . . .	141	<i>Church interior.</i>
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Berchem, Nicholas . .	—	One or two examples.
Berckheyden, G. . .	—	One example.
Brekelenkamp . . .	—	<i>The three Ages.</i>
Cuyp, Albert . . . .	—	<i>View of Dort.</i>
” ” . . . .	—	<i>Moonlight scene.</i>
Dow, G. . . . .	—	<i>The dentist.</i>
” . . . .	—	<i>A girl with a basket of fruit.</i>
” . . . .	—	<i>A candlelight effect.</i>
Dusart . . . . .	—	One example.
Hals, Frans . . . .	—	<i>The guitar-player.</i>
Hobbema . . . . .	—	Examples.
Hooghe, Pieter de . .	—	<i>The linen-press.</i>
Koning, Salomon . .	—	<i>Old man in his study.</i>
Maas, Nicholas . . .	—	<i>The eavesdropper.</i>

	No.
Meer, Jan van der, of Delft . . . . .	— <i>Woman pouring out milk.</i>
„ . . . . .	— <i>View in Delft.</i>
Ostade, Adrian van . .	— <i>The fish-wife.</i>
Potter, Paul . . . . .	— <i>Life-size equestrian portrait of Tulp.</i>
„ „ . . . . .	— <i>The dairymaid washing her milkpails.</i>
Rembrandt . . . . .	— <i>The Burgomaster Six.</i>
„ . . . . .	— <i>The Mother of the Burgomaster Six.</i>
„ . . . . .	— <i>Study in bistre.</i>
Rombouts, Theodore .	— <i>Landscape.</i>
Ruysdael . . . . .	— <i>Examples.</i>
Steen, Jan . . . . .	— <i>The marriage.</i>
Teniers, David . . . .	— <i>The drummer, &amp;c.</i>
Terburg, G. . . . .	— <i>The duet.</i>
„ . . . . .	— <i>A girl writing.</i>
Velde, A. van de . .	— <i>Sea-coast at Scheveningen</i>
Wouwerman, Philip . .	— <i>A stable.</i>
„ „ . . . . .	— <i>Landscape.</i>
„ „ and Ruysdael . . . . .	— <i>Landscape.</i>

The pictures of the Van Loon Collection have been dispersed during the past year (1877), and have all passed into private galleries.

### THE TOWNHALL AT AMSTERDAM.

	No.
Bol, Ferdinand . . . .	— <i>Four Regents of the Leprosy Hospital.</i>
Hals, Frans . . . . .	— <i>Arquebusiers.</i>
Helst, B. van der . .	— <i>Arquebusiers.</i>

### THE TOWNHALL OF HAARLEM.

#### CATALOGUE OF 1875.

	No.
Bray, Jan de . . . . .	12 <i>Group of old ladies.</i>
„ „ . . . . .	13 <i>Regents of the Leprosy Hospital.</i>
„ „ . . . . .	14 <i>Group of old ladies.</i>

	No.	
Cornelis van Haarlem . . . . .	23	<i>Feast of Archers.—And others.</i>
Hals, Frans . . . . .	54	<i>Feast of the Archers of S. George.</i>
„ „ . . . . .	55, 6, 7	<i>Feast of the Archers of S. Adrian.</i>
„ „ . . . . .	58	<i>Officers of the Archers of S. George.</i>
„ „ . . . . .	59	<i>Regents of the Hospital of S. Elizabeth.</i>
„ „ . . . . .	60	<i>Regents of an Hospital.—Unfinished.</i>
„ „ . . . . .	61	<i>Female Regents.—Unfinished.</i>
Heemskerck, Martin van . . . . .	63	<i>S. Luke painting the Virgin.</i>
„ „ . . . . .	67	<i>Scourging of Christ.—And others.</i>
Verspronck, Jan . . . . .	115, 16, 17	<i>Portraits.</i>
Vroom, Henrick Cornelis . . . . .	124	<i>Arrival of Leicester at Flushing in 1586.</i>

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	No.	
Hals, Frans . . . . .	—	<i>A portrait of Nicholas van Berestyn.</i>
„ „ . . . . .	—	<i>Sister of Nicholas van Berestyn.</i>
„ „ . . . . .	—	<i>A family group.</i>
„ „ . . . . .	—	<i>Portrait of a young child.</i>

#### THE ROYAL MUSEUM AT THE HAGUE.

CATALOGUE OF 1877.

*Last examined in 1877.*

The pictures are numbered but not named, and they hang in numerical order; hence the catalogue will be more easily used if arranged in that order and not alphabetically.

#### *Dutch School.*

No.	
1	A. (J. W. V.) . . . . . <i>Salome.</i>
3	Willem van Aelst . . . . . <i>Still-life.</i>
4	J. de Baen . . . . . <i>Portrait.</i>
5	L. Backhuizen . . . . . <i>William III. disembarking.</i>

No.		
8	B. van Bassen . . . .	<i>Church interior.</i>
10	N. Berchem . . . .	<i>The boar-hunt.</i>
12	" . . . .	<i>The travelling coach.</i>
13, 14	Bloemart . . . .	<i>Mythological subjects.</i>
15, 16	F. Bol . . . .	<i>Portraits of Ruyter and his son.</i>
17, 18	J. and A. Both . . . .	<i>Italian landscapes.</i>
19	Cornelis van Haarlem . . . .	<i>Massacre of the Innocents.</i>
19B	" " " . . . .	<i>Mythological subject.</i>
21	A. Cuyp . . . .	<i>Salmon-fishing.</i>
22	Palamedes . . . .	<i>Meeting of the States General.</i>
28	G. Dow . . . .	<i>The young mother.</i>
29	" . . . .	<i>Young woman holding a lamp.</i>
33	C. van Everdingen . . . .	<i>Portraits.</i>
34A, B, C	H. Goltzius . . . .	<i>Mercury, Hercules, Minerva.</i>
38, 9	J. D. de Heem . . . .	<i>Fruit and flowers.</i>
40	C. de Heem . . . .	<i>Fruit.</i>
40bis, ter.	M. van Heems- kerck . . . .	<i>An altarpiece.—Painted on both sides.</i>
41	J. van der Heyden . . . .	<i>View in a Dutch town.</i>
42	B. van der Helst . . . .	<i>Portrait of Paul Potter.</i>
45, 6	G. van Hoeckgeest . . . .	<i>Two church interiors.</i>
47	M. Hondecoeter . . . .	<i>The raven bereft of his borrowed plumes</i>
49, 50	" . . . .	<i>Poultry.</i>
51 quater	G. Honthorst . . . .	<i>Portraits.</i>
52	S. van Hoogstraeten . . . .	<i>Dutch courtyard.</i>
56, 7	J. van Huysum . . . .	<i>Fruit and flowers.</i>
58, 9	K. du Jardin . . . .	<i>Landscapes.</i>
61	Th. de Keyser . . . .	<i>Portrait of a magistrate.</i>
62	" " . . . .	<i>The burgomasters of Amsterdam.</i>
63	J. Lingelbach . . . .	<i>Peasants.</i>
69	" . . . .	<i>March of William II. to Amsterdam.</i>
70	" . . . .	<i>Charles II. leaving for England.</i>
72	J. van der Meer, of Delft . . . .	<i>View of Delft.</i>
74	G. Metsu . . . .	<i>The musical amateurs.</i>
76-84	M. Mierevelt . . . .	<i>Portraits.</i>
85	F. van Mieris . . . .	<i>The soap-bubbles.</i>
86	" " . . . .	<i>A portrait.</i>
87	" " . . . .	<i>Portraits of the painter and his wife.</i>
88	W. van " . . . .	<i>Grocer's shop.</i>

Ant. Moro . . . .	<i>Male portrait.</i>
ois, 96, 97 P. Moreelse . . . .	<i>Portraits.</i>
M. van Musscher . . . .	<i>Portraits of himself and family.</i>
is P. Nason . . . .	<i>Portrait.</i>
G. Netscher . . . .	<i>Portraits of himself and family.</i>
Ad. van Ostade . . . .	<i>Peasants in an inn.</i>
" " . . . .	<i>The fiddler.</i>
A. de Pape . . . .	<i>Old woman.</i>
A. Pynacker . . . .	<i>The torrent.</i>
Paul Potter . . . .	<i>The young bull.</i>
" " . . . .	<i>Meadows and cattle.</i>
-113z J. van Ravesteyn . . . .	<i>A series of portraits.</i>
Rembrandt . . . .	<i>Simeon in the Temple.</i>
" . . . .	<i>The anatomy lesson.</i>
" . . . .	<i>Susannah in the bath.</i>
" . . . .	<i>Portrait of a youth.</i>
" . . . .	<i>His own portrait in officer's dress.</i>
1 Rachel Ruysch . . . .	<i>Flowers.</i>
J. Ruysdael . . . .	<i>The waterfall.</i>
" . . . .	<i>The beach.</i>
" . . . .	<i>View of Haarlem.</i>
J. Savery . . . .	<i>A fair.</i>
G. Schalken . . . .	<i>Young woman at her toilette.</i>
" . . . .	<i>Interior.</i>
" . . . .	<i>The charlatan.</i>
J. Steen . . . .	<i>The dentist.</i>
" . . . .	<i>The menagerie.</i>
7 " . . . .	<i>The doctor's visit.</i>
" . . . .	<i>Portraits of his family.</i>
" . . . .	<i>The tavern.—Also known as <i>The Oyster Feast</i>, and as <i>La Vie Humaine</i>.</i>
G. Terburg . . . .	<i>The despatch.</i>
" . . . .	<i>His own portrait.</i>
161B C. Troost . . . .	<i>Numerous examples.</i>
J. Uchtervelt . . . .	<i>The fish-market.</i>
Ad. van de Velde . . . .	<i>A Dutch beach.</i>
W. " " . . . .	<i>A calm.</i>
H. W. van Vliet . . . .	<i>Church interior.</i>
4 J. Weenix . . . .	<i>Dead game.</i>

No.		
175	Ad. van der Werff . . .	<i>Male portrait.</i>
176	„ „ . . .	<i>Flight into Egypt.</i>
179	J. Wynants . . . .	<i>Wood scene.</i>
182	P. Wouwerman . . .	<i>Leaving the stables.</i>
184	„ . . .	<i>Country riding-school.</i>
185	„ . . .	<i>The hay-cart.</i>
186	„ . . .	<i>Large battle-piece.</i>
187	„ . . .	<i>The camp.</i>
188	„ . . .	<i>Hunters reposing.</i>
196A	Unknown . . . .	<i>Portrait of William III. of England.</i>

*Flemish School.*

197	H. van Balen . . .	<i>The offering to Cybele.</i>
200	J. Brueghel (Velours) .	<i>Garden of Eden.</i>
201	Ph. de Champaigne .	<i>Portrait.</i>
202	Cocques, Gonzales . .	<i>Interior of a picture gallery.</i>
203, 4, 6	A. van Dyck . . .	<i>Male and female portraits.</i>
205	„ „ . . .	<i>Family group.</i>
209	J. Jordaens . . . .	<i>Faun and nymph.</i>
212	P. and F. Pourbus, younger . . . .	<i>Moses with the Tables of the Law.</i>
213	Rubens . . . .	<i>Portrait of Isabella Brandt.</i>
214	„ . . . .	<i>Portrait of Helena Fourment.</i>
215	„ . . . .	<i>Portrait.</i>
216	„ . . . .	<i>Adam and Eve in Paradise.—Landscape by Brueghel.</i>
221	F. Snyders . . . .	<i>Dead game.</i>
222	„ . . . .	<i>Stag-hunt.—Landscape by Rubens.</i>
223	D. Teniers, younger .	<i>The kitchen.</i>
224	„ „ . . .	<i>The alchemist.</i>
226	R. van der Weyden, elder	<i>Deposition.</i>

*German School.*

231, 2, 3	B. Beham . . .	<i>Portraits of children.</i>
237	H. Holbein, younger .	<i>Portrait of a young woman.</i>
238	„ „ . . .	<i>Portrait of Robert Cheseman.</i>
240	„ „ . . .	<i>Male portrait.</i>
241	„ copy of . . .	<i>Jane Seymour.</i>

*French School.*

No.

- 250 S. Bourdon . . . . *A group of merchants.*  
 252 C. J. Vernet . . . . *Port of Leghorn.*  
 253 „ „ . . . . *Tivoli.*

*Spanish School.*

- 255 Murillo . . . . *Madonna.*  
 256 „ . . . . *Portrait of a youth.*  
 257 Velasquez. . . . *Portrait of Don Baltasar as a child.*  
 258 „ . . . . *Landscape.*  
 259 Matteo Zereso . . . *A Magdalen.*

*Italian School.*

These are principally copies, and the museum contains no Italian picture of great merit.

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## THE TOWNHALL AT THE HAGUE.

## CATALOGUE OF 1870.

This collection is only interesting for several works by Jan van Ravesteyn. The best are as follows :

	No.	
Ravesteyn, Jan van	18	<i>The Magistrates and Arquebusiers in 1617-18.</i>
„ „	22	<i>The Magistrates of the Hague in 1636.</i>
„ „	31	<i>Chief Arquebusiers.</i>

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## THE STEENGRACHT COLLECTION AT THE HAGUE.

*Room I.*

## Modern French Works.

*Room II.*

No.

- Hackaert and Wynants. — *A landscape.*  
 Hooghe, Pieter de . . — *An interior.*



	No.
Maas, Nicholas . . . .	— <i>Genre scene.</i>
Potter, Paul . . . .	— Small example.
Rembrandt . . . .	— <i>Bathsheba.</i>
Rubens . . . .	— <i>Infant Saviour.</i>
Velde, Adrian van de .	— Small example.

*Room III.*

Ostade, Adrian van . .	— Examples.
Steen, Jan . . . .	— <i>Portraits of himself and family.</i>
Teniers, D., younger .	— <i>The works of mercy.</i>
Velde, Adrian van de .	— Two examples.
Wouwerman, Philip . .	— Two examples.

## THE STEDELYK MUSEUM AT LEIDEN.

## CATALOGUE OF 1876.

	No.
Engelbertsz, Cornelis .	9 <i>Altarpiece</i> in three compartments: <i>The Crucifixion</i> in the centre; <i>The Sacrifice of Isaac</i> on one wing; <i>The Brazen Serpent</i> on the other wing.
„ „ .	10 <i>Altarpiece</i> in three parts: <i>A Deposition</i> in the centre; <i>S. Cecilia</i> and the <i>Magdalen</i> on one wing; <i>Gregory, bishop of Utrecht</i> , and others, on the other wing.
Lucas van Leiden . .	17 <i>Altarpiece</i> in three compartments: <i>The Last Judgment.</i> On the outer side of the wings are <i>Figures of SS. Peter and Paul.</i>

There are no other works of importance in this museum.

THE MUSEUM AT ROTTERDAM.

CATALOGUE OF 1876.

*Pictures last examined in 1877.*

*Dutch School.*

No.

Aelst, W. van . . .	1	<i>Still-life.</i>
Beerstraten, J. . . .	9	<i>Old Stadhuis of Amsterdam.</i>
Berckheyden . . . .	11	<i>Old Exchange at Amsterdam.</i>
Bol, F. . . . .	20, 1	<i>Two portraits.—Dated 1652.</i>
Both, Jan . . . . .	25	<i>Italian landscape.</i>
Brackenburg, R. . . .	329	<i>Group of peasants.</i>
Ceulen, C. van . . . .	34	<i>Portrait.</i>
Cuyp, Albert . . . . .	40	<i>River scene.</i>
" " . . . . .	41	<i>Interior with a forge.</i>
" " . . . . .	42	<i>Two grey horses.</i>
" " . . . . .	43, 4	<i>Fruit.</i>
" " . . . . .	45	<i>Game.</i>
" " . . . . .	46	<i>Poultry.</i>
" " . . . . .	47	<i>Study of a cow's head.</i>
" J. G. . . . .	37	<i>Three children.</i>
Decker, C. . . . .	48	<i>Landscape.</i>
Deelen, D. van . . . .	49	<i>An interior with figures.—Dated 1636.</i>
Delphius, Jacob . . . .	51	<i>Portrait.—Dated 1642.</i>
Eeckhout, G. van den .	311	<i>Boaz and Ruth.</i>
Eversdyck, C. . . . .	60, 1, 2	<i>Three portrait groups.—Dated 1616 to 1624.</i>
Fabritius, O. . . . .	65	<i>Portrait.</i>
Flinck, G. . . . .	66	<i>Two figures.—Dated 1646.</i>
Hackaert, J. . . . .	75	<i>Landscape.</i>
Hals, Frans . . . . .	77	<i>Full-length portrait.</i>
Heem, J. D. de . . . .	80	<i>Fruit, &amp;c.</i>
Helst, B. van der . . .	82, 3	<i>Portraits.</i>
Hobbema, M. . . . .	87	<i>Landscape.</i>
Kalf, Willem . . . . .	97	<i>Interior of a cottage.</i>
Kessel, J. van . . . .	100	<i>A sluice at Amsterdam.</i>

	No.	
Koning, Ph. de . . . .	106	<i>Landscape.</i>
„ Salomon . . . .	107	<i>The gold-weigher.—Dated 1654.</i>
Leeuw, P. van der . . .	112	<i>Landscape.</i>
Maas, N. . . . .	117	<i>Family portraits.</i>
„ . . . . .	119	<i>Female portrait.</i>
Meer, J. van der, of		
Haarlem . . . . .	122	<i>Landscape.—Dated 1676.</i>
Mierevelt, M. van . . .	128	<i>A portrait.</i>
Moreelse, P. . . . .	140	<i>Pomona and Vertumnus.</i>
Mytens, D. . . . .	145	<i>Group of Regents.—Dated 1653.</i>
Nason, P. . . . .	147, 8	<i>Portraits.</i>
Netscher, G. . . . .	152	<i>Family group.</i>
„ . . . . .	154	<i>A portrait.</i>
Poorter, Willem de . . .	173	<i>Still-life.—Dated 1636.</i>
Pynacker, A. . . . .	176	<i>Landscape.</i>
Rembrandt . . . . .	181	<i>Allegory—representing the Union the Provinces. A sketch.—Dated 1640.</i>
Ruysch, Rachel . . . .	188	<i>Flowers.</i>
Sandvoort . . . . .	341, 2	<i>Shepherds.</i>
Steen, J., attrib. . . .	206, 7	<i>Interiors.</i>
Temple, A. van den . . .	213	<i>Portraits.</i>
Velde, A. van de . . . .	218	<i>The shoe-smith.</i>
„ E. van de . . . . .	217	<i>Man on horseback.</i>
Verboom, A. . . . .	222	<i>Landscape.</i>
Verkolye, J. . . . .	224	<i>The sportsman.</i>
Vliet, H. van . . . . .	228	<i>Church interior.</i>
Willaerts, A. . . . .	245	<i>River scene and figures.</i>
Witte, Emanuel de . . . .	249	<i>The fish-seller.</i>
Wyck, T. . . . .	253	<i>Interior.</i>
Zanredam, P. . . . .	322	<i>A church.</i>
Zorg, H. M. . . . .	324	<i>View of the Market of Rotterdam.</i>

#### Other Schools.

Champaigne, P. de . . .	309	<i>Portraits.</i>
Marcellis, O. . . . .	285	<i>Still-life.</i>
Murillo . . . . .	272	<i>Two boys and a negro.—Small.</i>

## THE PICTURE GALLERIES OF GERMANY.

## THE GALLERY OF PICTURES AT AUGSBURG.

CATALOGUE OF 1869, BY PROF. RUD. MARGGRAFF.

*Pictures last examined in 1877.*

	No.	
Altdorfer, Albrecht . .	47-51.	An important altarpiece in five panels, of which the centre is a <i>Crucifixion</i> . The side panels represent each one of the thieves; the outside panels the <i>Annunciation</i> . Painted in 1517.
Amberger, Christopher .	59	<i>Adoration of the kings</i> .
" " at-trib. . . . .	696	So-called <i>Portrait of Henry VIII. of England</i> .—This fine portrait is now believed to be the work of Barth. Beham, and to represent the Elector Otto Heinrich of Bavaria.—Painted in 1535.
Barbary, Jacob de . .	382	<i>Still-life</i> .—Dated 1504.
Bourguignon . . . .	313, 14	<i>Two battle-pieces</i> .
Brekelenkamp . . .	534	<i>The copper-smith</i> .—Dated 1654.
Brueghel, Jan, and Rubens . . . . .	119	<i>Landscape and figures</i> .
Burgkmair, Hans . .	6, 7, 8	An altarpiece. In the centre <i>Christ and Virgin with angels and saints</i> . On the side-wings patriarchs, prophets, and saints. Painted in 1507. Inferior to his later works.
" " . . . .	19, 20, 1, 2	Four compartments for two of the Seven Churches of Rome, painted for a chapel in the convent.
" " . . . .	24	Three panels for another of the Seven Churches. And other works.

	No.	
Cranach, Lucas, elder .	13	<i>The host of Pharaoh in the Red Sea.</i> — Dated 1530.
"    "    " .	15	<i>Sacrifice of Isaac.</i> —Dated 1530.
"    "    " .	692	<i>Ecce Homo.</i>
Dyck, Anton van .	104	<i>Study of a man on horseback.</i>
"    "    " .	118	<i>Portrait of the marine-painter Aertvelt.</i>
"    "    " .	147	<i>The four repentant sinners before Christ.</i>
Fyt, Jan . . . .	612	<i>Dead birds.</i>
Goyen, Van . . . .	569	<i>Landscape.</i>
"    "    " . . . .	585, 6	<i>Landscapes.</i>
Hobbema . . . .	601	<i>Landscape.</i>
Holbein, Hans, elder .	25, 6, 7	Three compartments for one of the Seven Churches of Rome, painted for a chapel in the convent.
"    "    " .	84, 5, 6	A large altarpiece in three parts.
"    "    " .	683, 4, 5	<i>The Crucifixion. The Descent. The Entombment.</i>
Holbein, Hans, younger .	672	<i>Portrait of a woman.</i> —Very small.
"    "    " at-	673, 4, 5, 6	<i>The Madonna and S. Anna. S. Ulrich and S. Wolfgang. Martyr- dom of S. Peter. Beheading of S. Catharine.</i> —Painted in 1512. At- tributed with hesitation in the cata- logue to the younger Holbein, these are still regarded by some as the work of the elder.
trib. . . . .		
Kneller, Sir Godfrey .	169	<i>Queen Henrietta Maria.</i> —After Van Dyck.
Lastman, P. . . . .	143	<i>Ulysses and Nausicaa.</i> —Dated 1619.
Moroni, G. B. . . . .	274	<i>Isabella of Portugal.</i>
Os, Jan van . . . . .	681	<i>Flower-piece.</i>
Procaccini, Camillo . .	237	<i>Holy Family.</i>
Rembrandt . . . . .	547	<i>The Resurrection.</i> —Dated 1647.
Ribera . . . . .	372	<i>S. Sebastian.</i>
Schalken, G. . . . .	103	<i>Mocking of Christ.</i>
Steen, Jan . . . . .	120	<i>The village poet.</i>
Tintoretto . . . . .	265	<i>Christ with Martha and Mary.</i>
Vinci, L. da, attrib. .	388	<i>Head of a girl.</i>
Wohlgemuth . . . . .	42	<i>The Resurrection.</i>

	No.	
Wohlgemuth . . . .	43	<i>The Crucifixion.</i>
Zeitblom, B. . . .	79-82	<i>The history of S. Valentin.</i>
Zurbaran . . . .	296	<i>S. Francis.</i>

## THE GALLERY OF PICTURES AT BASLE.

CATALOGUE OF 1876.

*Pictures examined in 1877.*

Although Basle is in Switzerland, the collection of pictures contains little of value besides works of early German masters, and of these but few worth noting besides those of Hans Holbein, the younger, together with a few by the elder. Hence its most appropriate place seems to be that following the Gallery of Augsburg.

Among the early German masters may be named the following: three by N. M. Deutsch, Nos. 42, 3, 4; two by J. B. Grien, Nos. 75, 6; a head by Martin Schongauer, No. 65, among many others which are apocryphal; a fine 'Coronation of the Virgin,' No. 104, by an unknown master, dated 1457; two full-length portraits by T. Stimmer; and a fine half-length by Aldegrever, No. 148. There are also a few inferior examples of the Dutch school among numerous modern pictures.

	No.	
Holbein, Ambroise (brother of Hans, the younger) . . . .	38, 9, 40	Examples.
Holbein, Hans, elder .	1	<i>The death of the Virgin.</i>
„ „ younger .	2, 3, 4, 5, 6	may be early works, or executed partly by the father or by the brother, Ambroise.
„ „ „ .	7, 8	<i>Two school-signs.</i> Rude and early.
„ „ „ .	9, 10	<i>Two heads of saints.</i>
„ „ „ .	11	<i>Adam and Eve.</i> —On paper, dated 1517.
„ „ „ .	12	<i>Portrait of Georg Schweiger.</i>
„ „ „ .	13	<i>Portrait of Amerbach.</i> Painted 1519.
„ „ „ .	14	<i>Portraits of the Burgomaster Meyer and his wife.</i>

	No.	
Holbein, Hans, younger.	16	<i>Portrait of Erasmus writing.</i>
„ „ „ .	19	<i>A dead Christ.</i> —Dated 1521.
„ „ „ .	20	<i>The wife and two children of Holbein.</i> Painted on paper.
„ „ „ .	21	<i>Last Supper.</i> Much injured, repainted, and a portion lost.
„ „ „ .	22	<i>Lais Corinthiaca.</i> —Painted 1526.
„ „ „ .	23	<i>Portrait of the same as Venus.</i>
„ „ „ .	24, 25	<i>A diptych in grisaille.</i>
„ „ „ .	26	<i>The passion.</i> An altarpiece in eight compartments.
„ „ „ .	27–33	<i>Fragments of frescoes from the Town Hall.</i>
„ „ „ .	34	<i>Portrait of Frobenius, the printer.</i>
„ „ „ .	35	<i>Portrait of a London merchant.</i>

There is a tolerable copy of Hans Holbein's famous 'Meyer Madonna' at Darmstadt, by Grüber, No. 41.

## THE ROYAL PICTURE GALLERY AT BERLIN.

*Pictures last examined in 1877.*

There is no printed official catalogue of the Berlin Museum, but in each room cards are affixed indicating the names of the painters of most works. But many recent acquisitions have been made, and thus many fine pictures exist without numbers; and none of course in connection with such pictures can be attached in the catalogue presented here.

Following this catalogue is a second, of the Suermondt Collection, recently acquired, which having its own proper numbers must necessarily be noted separately.

	No.	
Aelst, W. van . . . .	975	<i>Still-life.</i>
Altdorfer, Albrecht . . .	—	Two small works.
Amberger, C. . . . .	583	<i>Portrait of Sebastian Münster.</i>
„ . . . . .	—	<i>Portrait of Charles V.</i>
Angelico, Fra, attrib. .	60	<i>Madonna.</i>

	No.	
Antonello da Messina . . . . .	8	<i>Head of S. Sebastian.</i>
" " . . . . .	13	<i>Madonna.</i>
" " . . . . .	18	<i>Small portrait.—Dated 1478.</i>
Art, B. van . . . . .	934B	<i>Flowers and still-life.</i>
Bartoli, Taddeo . . . . .	1122	<i>Assumption of the Virgin.</i>
Bartolommeo, Fra, attrib. . . . .	249	<i>Assumption of the Virgin.</i>
Bassano, J. . . . .	314	<i>The good Samaritan.</i>
" . . . . .	318	<i>Male portrait.</i>
Bega, Cornelis . . . . .	871, 2, 4	<i>Genre subjects.</i>
Bellini, Giovanni . . . . .	4	<i>Dead Christ with Virgin and S. John.</i>
" " . . . . .	11	<i>Madonna.</i>
" " . . . . .	28	<i>Dead Christ and two angels.—In the style of Mantegna.</i>
Beltraffio . . . . .	207	<i>S. Barbara.</i>
Berchem, N. . . . .	887	<i>Shepherds and flocks.</i>
" . . . . .	896	<i>Italian landscape.</i>
Bigio, Francia . . . . .	—	<i>Male portrait.</i>
Bissolo . . . . .	43	<i>The Resurrection.</i>
Bol, F. . . . .	809	<i>Female portrait.</i>
Bonifazio, attrib . . . . .	200	<i>The woman taken in adultery.</i>
Bordone, P. . . . .	191	<i>An altarpiece.</i>
" . . . . .	198	<i>Portrait of a lady in a hat.</i>
" attrib. . . . .	169	<i>Men playing chess.</i>
" " . . . . .	177	<i>Madonna and saints.</i>
Borgognone, A. . . . .	51	<i>Madonna.</i>
" . . . . .	52	<i>Madonna enthroned and saints.</i>
Both, J. and A. . . . .	803	<i>Landscape.</i>
Botticelli, S. . . . .	102	<i>Madonna and angels.</i>
" . . . . .	106	<i>Madonna, and two saints.</i>
" . . . . .	1124	<i>Venus.</i>
" . . . . .	1128	<i>S. Sebastian.</i>
" . . . . .	—	<i>Portrait of a woman.</i>
Bouts, Dierick . . . . .	533	<i>Elijah in the desert.</i>
" " . . . . .	539	<i>Feast of the Passover.</i>
Bril, Paul . . . . .	714	<i>Landscape.</i>
Bronzino, A. . . . .	838	<i>Male portrait.</i>
Brueghel, Jan . . . . .	678	<i>Venus and Vulcan.</i>
" " . . . . .	688	<i>Landscape—Figures by Rottenhammer.</i>



	No.	
Brueghel, Jan . . . .	688A	<i>A red vase with flowers.</i>
„ „ . . . .	742	<i>Landscape and birds.</i>
„ Pieter, younger . . . .	721	<i>Christ on the road to Calvary.</i>
Bruyn, Bart. . . . .	588	<i>A portrait.</i>
Burgkmair, Hans . . . .	591	<i>A portrait.</i>
Calcar, Johan von . . . .	190	<i>Male portrait.</i>
Canale, Ant. (Canaletto) . . . .	490, 3, 501, 3	<i>Venetian scenes.</i>
Cano, Alonso . . . . .	414B	<i>S. Agnes.</i>
Caracci, Annibale . . . .	370	<i>Holy Family.</i>
Caravaggio (Amerighi) . . . .	359	<i>Group of apostles.</i>
„ „ . . . .	365	<i>S. Matthew and an angel.</i>
Cariani, attrib. . . . .	12	<i>Two heads.</i>
Caroto . . . . .	40	<i>Madonna.</i>
Carpaccio, V. . . . .	23	<i>S. Peter and saints.</i>
Carreño, Juan de . . . .	407	<i>Portrait.</i>
Catena, V. . . . .	32	<i>Male portrait.</i>
Christus, Petrus . . . . .	529A	<i>Annunciation and Adoration.</i>
„ „ . . . .	529B	<i>Last Judgment.</i>
Cima da Conegliano . . . .	2	<i>Madonna enthroned with saints.</i>
„ „ . . . .	15	<i>Miracle of S. Mark.</i>
„ „ . . . .	17	<i>Madonna.</i>
Claude Gelée . . . . .	428	<i>A landscape.</i>
Clouet, François . . . .	472, 5	<i>Portraits.</i>
Cornelis van Haarlem . . . .	734	<i>Bathsheba.</i>
Correggio (Allegri) . . . .	218	<i>Leda and nymphs.</i>
„ „ . . . .	216	<i>A copy or replica of the Io at Vien</i> <i>No. 19 Room VI. 1st floor.</i>
Cosimo, Piero di . . . .	107	<i>Venus and sleeping Mars.</i>
Costa, Lorenzo . . . . .	112	<i>Presentation in the Temple.</i>
„ „ . . . .	115	<i>A Pietà.</i>
Coxie, Michael . . . . .	524	<i>Copy of Van Eyck's Adoration of</i> <i>Lamb.</i>
„ „ . . . .	525	<i>Another portion of the same.</i>
Cranach, Lucas, elder . . . .	590	<i>A portrait.</i>
„ „ „ . . . .	594, 1190	<i>Venus and cupid.</i>
„ „ younger . . . .	593	<i>The fountain of youth.</i>
Credi, Lorenzo di . . . .	100	<i>Madonna in adoration.</i>
„ „ . . . .	103	<i>Kneeling Magdalen.</i>
Cuyp, A. . . . .	—	<i>Small landscape and cows.</i>

	No.	
David, Gerhardt . . . .	578	<i>Crucifixion.</i>
Denner, B. . . . .	1014B	<i>Small portrait.</i>
Dolci, Carlo . . . . .	—	<i>S. John writing his Gospel.</i>
Dossi, Dosso . . . . .	253	<i>Madonna in glory with saints.</i>
Dow, G. . . . .	843	<i>Repentant Magdalen.</i>
„ . . . . .	854	<i>The larder.</i>
Ducq, J. le . . . . .	864	<i>Soldiers on forage.</i>
Dyck, Anton van . . . .	768	<i>A portrait.</i>
„ „ . . . . .	770	<i>The Mocking of Christ.</i>
„ „ . . . . .	778	<i>A Pietà.</i>
„ „ . . . . .	782	<i>Portrait of Prince Thomas of Carignan.</i>
„ „ . . . . .	788	<i>Portrait of Infanta Isabella of Spain.</i>
„ „ . . . . .	790	<i>Children of Charles I. with dogs.</i>
„ „ . . . . .	794	<i>Descent of the Holy Ghost.</i>
Eeckhout, G. van den . .	804	<i>Jairus's daughter.</i>
„ „ . . . . .	820	<i>Christ in the Temple.</i>
„ „ . . . . .	829	<i>Mercury and Argus.</i>
Everdingen, J. van . . .	852	<i>Landscape.</i>
Eyck, H. and J. van . . .	512-17	<i>Six panels belonging to the famous altarpiece, the Adoration of the Lamb, in S. Bavon, Ghent, as seen attached to the wall.</i>
„ „ . . . . .	518-23	<i>The reverse sides, which may be seen by application to an attendant.</i>
„ Jan van . . . . .	528	<i>A head of Christ.</i>
Fiorenzo di Lorenzo . . .	129	<i>Madonna.</i>
Flinck, Govert . . . . .	815	<i>Abraham and Hagar.</i>
Floris, Frans . . . . .	698	<i>Mars and Venus in the net of Vulcan.</i>
Forli, Melozzo da, attrib. . . . .	54	<i>Man kneeling before Wisdom.</i>
Francia, Francesco . . . .	122	<i>Madonna in glory.</i>
„ „ . . . . .	127	<i>SS. Stephen and John Baptist.</i>
Franco, Battista . . . . .	153	<i>Portrait of Sansovino.</i>
Fyt, Jan . . . . .	989	<i>The hunt.</i>
Gaddi, Taddeo . . . . .	1064, 79, 80, 1	<i>Small panels.</i>
Ghirlandajo, Dom. . . . .	74, 5, 6	<i>Portion of the altarpiece from the choir of S. M. Novella, Florence.</i>
Ghirlandajo and Granacci .	88	<i>Madonna and saints.</i>

	No.	
Giordano, Luca . . . . .	441	<i>The Judgment of Paris.</i> —Similar to No. 294 in the Hermitage.
Giorgione, attrib. . . . .	—	<i>Two portraits in one frame.</i>
Giotto . . . . .	1073, 4	<i>Small panels.</i>
Granacci, Francesco . . . . .	97	<i>Madonna and saints.</i>
Greuze . . . . .	—	<i>A head.</i>
Guido . . . . .	373	<i>Madonna and two saints.</i>
Hackaert . . . . .	882	<i>Landscape.</i> —Figures by Van de Veld
Hals, Frans . . . . .	766, 7	<i>Small portraits.</i>
„ „ . . . . .	800, 1	<i>Male and female portraits.</i>
„ „ . . . . .	—	<i>Male portrait.</i>
Heerschop, H. . . . .	825	<i>Portrait of a Moor.</i>
Hobbema, M. . . . .	886	<i>Small landscape.</i>
Holbein, Hans, younger . . . . .	586	<i>Portrait of George Gyzen.</i>
Honthorst, G. . . . .	807	<i>Jacob blessing Isaac.</i>
„ . . . . .	824	<i>The generosity of Scipio.</i>
Hooghe, Pieter de . . . . .	—	<i>A Dutch interior.</i>
Huysum, J. van . . . . .	998	<i>Flower-piece.</i>
Jardin, Karel du . . . . .	—	<i>A portrait.</i>
Keyser, Theod. de . . . . .	750	<i>Family group.</i>
Koning, Salomon . . . . .	821	<i>Portrait.</i>
„ „ . . . . .	826	<i>Cræsus and Solon.</i>
Kulmbade, Hans von . . . . .	—	<i>Adoration of the kings.</i>
Lambert Lombard . . . . .	653	<i>Madonna.</i>
Lancret . . . . .	473	<i>Landscape and figures.</i>
Le Brun, C. . . . .	471	<i>Family group.</i> —Life-size.
Libri, Girolamo dai . . . . .	30	<i>Madonna enthroned and saints.</i>
Lippi, Filippino . . . . .	78	<i>Male portrait.</i>
„ „ . . . . .	82	<i>Madonna.</i>
„ „ attrib. . . . .	96	<i>Crucifixion.</i>
„ Filippo . . . . .	69	<i>Madonna in a wood.</i>
„ „ attrib. . . . .	58	<i>Madonna.</i>
Lorenzetti, Ambrogio . . . . .	284, 5	<i>Small examples.</i>
Lotto, Lorenzo . . . . .	323	<i>SS. Sebastian and Christopher.</i>
„ „ . . . . .	—	<i>Several portraits.</i>
Lucas van Leiden . . . . .	—	<i>S. Jerome.</i> —Small.
Maas, N. . . . .	819	<i>A philosopher.</i> —Life-size.
Mabuse, J. (Gossaert) . . . . .	650	<i>Madonna.</i>
„ „ . . . . .	656A	<i>Woman weighing money.</i>

	No.	
Mabuse, J. (Gossaert), } attrib. . . . . }	640, 2, 6, 8, 61	<i>Subjects nearly life-size, nude.</i>
Mantegna, Andrea . . .	27	<i>Madonna.</i>
" " . . .	29	<i>Presentation in the Temple.</i>
" " at- trib. . . . .	9	<i>A head.</i>
Master of the 'Death of the Virgin' . . . .	578	<i>Adoration and two saints.—A triptych.</i>
Matsys, Q. . . . .	561	<i>Madonna.—Nearly life-size.</i>
Memling, Hans . . . .	528B	<i>Madonna.</i>
Metsu, G. . . . .	792	<i>A family group.</i>
" . . . . .	792A	<i>A cook.</i>
Mierevelt . . . . .	748	<i>Female portrait.</i>
Mignard, P. . . . .	465	<i>Female portrait.</i>
Montagna, Bartolommeo	44	<i>Madonna enthroned with saints.</i>
Moretto . . . . .	187	<i>Adoration of the shepherds.</i>
" . . . . .	—	<i>Virgin, S. Anne, and two saints.</i>
Moro, Antonio . . . .	585A	<i>Two heads.</i>
Morone, Francesco . .	46	<i>A Madonna.</i>
Moroni . . . . .	167	<i>Portrait of a young man.</i>
" . . . . .	—	<i>Three fine portraits, without numbers.</i>
Murillo . . . . .	408	<i>A Magdalen.</i>
" . . . . .	414	<i>S. Anthony and child.—And another.</i>
Nason, P. . . . .	977	<i>Still-life.</i>
Neer, Van der . . . .	840	<i>A conflagration.</i>
Netscher, G. . . . .	848	<i>A cook in a kitchen.</i>
Palamedes . . . . .	758A	<i>A fête in a garden.</i>
Palma Vecchio . . . .	174	<i>Portrait.</i>
" " . . . . .	197A	<i>Portrait of one of his daughters.</i>
Patinir, Joachim de . .	608	<i>A Madonna in a landscape.</i>
" " . . . . .	620	<i>A landscape.</i>
Pencz, G. . . . .	582, 5, 7	<i>Portraits.</i>
Perugino . . . . .	146	<i>Madonna enthroned with saints.</i>
Pesne, Antoine . . . .	494	<i>Two portraits.</i>
Pierson . . . . .	948, 85A	<i>Still-life.</i>
Pinturicchio . . . . .	102, 49	<i>History of Tobias.</i>
" . . . . .	132	<i>Adoration of the Magi.</i>
Piombo, S. del . . . .	237	<i>A Pietà.</i>
" " . . . . .	—	<i>Man with red cross on his breast.</i>

	No.	
Piombo, S. del, attrib. . . . .	234	<i>Portrait.</i> —By Francia Bigio : C. and C.
Pollajuolo . . . . .	73	<i>An Annunciation.</i>
Pordenone, B. . . . .	196	<i>Woman taken in adultery.</i>
Poussin, N. . . . .	—	<i>A few average examples.</i>
Raffaellino del Garbo . . . . .	90	<i>Madonna and angels.</i>
„ „ . . . . .	98.	<i>Madonna enthroned and saints.</i>
Raphael Sanzio . . . . .	247A	<i>Madonna, the Baptist and another.</i> —Painted 1505.
„ „ . . . . .	141	<i>The Colonna Madonna.</i>
„ „ attrib. . . . .	145	<i>A Madonna with S. Joseph and a cardinal.</i>
„ „ „ . . . . .	147	<i>Madonna with S. John.</i>
„ „ „ . . . . .	150	<i>Adoration of the shepherds.</i> —In tempera on linen, much injured. By Lo Spagna: C. and C.—The tapestries in the centre hall are after Raphael's designs in South Kensington.
Ravesteyn, Jan van, attrib. . . . .	507	<i>Portrait.</i>
Rembrandt van Ryn . . . . .	802	<i>Samson and his father-in-law.</i>
„ „ . . . . .	805, 6	<i>Interiors.</i> —Very small.
„ „ . . . . .	808, 10	<i>Two heads.</i>
„ „ . . . . .	823	<i>Rape of Proserpine.</i> —Figures small.
„ „ . . . . .	—	<i>A female portrait.</i>
Ribera, attrib. . . . .	416	<i>Martyrdom of S. Bartholomew.</i> —A replica of No. 989 at Madrid.
Ring, L. van . . . . .	708	<i>Marriage at Cana—Details of a kitchen.</i>
Romanino . . . . .	151	<i>Dead Christ, women, and apostles.</i>
„ . . . . .	155	<i>Madonna enthroned.</i>
„ . . . . .	157	<i>Judith.</i>
Rosa, Salvator . . . . .	421	<i>Sea dashing on a wild coast.</i>
Rosselli, Cosimo . . . . .	59	<i>A Madonna in glory.</i>
„ „ . . . . .	71	<i>A Dead Christ.</i>
Rubens, P. P. . . . .	762	<i>Coronation of the Virgin.</i>
„ . . . . .	763	<i>Head of a child.</i>
„ . . . . .	779	<i>Group of children with fruit.</i>
„ . . . . .	780	<i>Study for a Madonna and saints.</i>
„ . . . . .	783	<i>The raising of Lazarus.</i>
„ . . . . .	785	<i>Andromeda.</i>

	No.	
nysch, Rachel . . .	999	<i>A flower-piece.</i> —Numerous other flower-pieces by Seghers, Van Huysam, De Heem, and Quellinus.
nysdael, Jacob . . .	893	<i>Cottage and trees.</i>
„ „ . . .	—	<i>Bridge and trees.</i>
„ „ and Victors . . .	—	<i>Domestic fowls.</i>
acchi, Fr. . . .	53	<i>Crucifixion.</i>
allaert, Antonio. . .	702	<i>A view of Antwerp.</i>
anti, Giovanni . . .	139	<i>Madonna and saints.</i>
assoferato . . . .	458	<i>Holy Family.</i>
avoldo, Girolamo . .	307	<i>Girl enveloped in a cloak.</i>
ignorelli, Luca . . .	79	<i>Six saints.</i>
„ „ . . .	—	<i>Pan and Music.</i>
„ „ . . .	—	<i>Holy Family</i> —Circular.
nyders . . . .	878	<i>Fighting cocks.</i>
„ and Rubens . . .	774	<i>A stag-hunt.</i>
olario, A. (Lo Zingaro) .	116	<i>S. Jerome.</i>
teen, Jan . . . .	797	<i>A garden scene.</i>
eniers, D., younger . .	853	<i>The alchemist.</i>
„ „ . . .	856	<i>The trio-trac players.</i>
„ „ . . .	859	<i>Temptation of S. Anthony.</i> —And others.
erburg, G. . . .	791	<i>The paternal counsel.</i> —Replica.
„ . . . .	793	<i>The smith's shop.</i>
„ . . . .	—	<i>Small full-length portrait.</i>
iepolo, G. B. . . .	454, 9	Two examples.
intoretto. . . .	300	<i>A Madonna in glory and two apostles.</i>
„ . . . .	310	<i>Luna and the Hours.</i>
„ . . . .	316	<i>S. Mark.</i> —And a few portraits.
itian . . . .	161	<i>Portrait of Admiral Mauro.</i>
„ . . . .	163	<i>His own portrait, when old.</i>
„ . . . .	166	<i>His daughter Lavinia, with fruit.</i>
„ . . . .	—	<i>Several portraits.</i>
„ attrib. . . .	159, 60	<i>Sketches of amorini.</i>
„ „ . . . .	170A, 170B	<i>Two parables.</i> —Small studies.
ura, Cosimo. . . .	111	<i>A Madonna and saints, with an elaborate architectural background.</i>
alkenborg, Martin van	703	<i>The building of Babel.</i>
elde, A. van de . . .	884A	<i>Landscape.</i>

	No.	
Velasquez . . . .	—	<i>Portrait of a Spanish admiral.</i>
Veronese, School of . .	303, 4; 9, 11	<i>Fine decorative works from the Fondaco, Venice.</i>
„ „ . . . .	—	<i>The panels on the ceiling of the room.</i>
Verrocchio, Andrea . .	—	<i>Madonna.</i>
Verspronck, Jan . . . .	877A	<i>Female portrait.</i>
Victor, Jan . . . . .	826A	<i>Eli and Samuel.</i>
Viti, Timoteo. . . . .	120, 4	<i>Two subjects.</i>
Vivarini, Antonio . . .	5	<i>Adoration of the kings.</i>
„ Bart. . . . .	1160	<i>S. George and the dragon.</i>
„ Luigi . . . . .	38	<i>Madonna enthroned with saints.</i>
Vos, Cornelis de . . . .	831	<i>Portraits of a man and wife.</i>
„ „ . . . . .	832	<i>A little princess and playmate.</i>
Vos, M. de, attrib. . . .	709	<i>Jonah cast to the whale.</i>
Vos, Simon de . . . . .	704	<i>Cupid chastised.</i>
Watteau, Ant. . . . .	468, 70	<i>Small examples.</i>
Weenix, Jan . . . . .	1001	<i>A flower-piece.</i>
Werff, A. van der . . . .	—	<i>A few examples.</i>
Weyden, Rogier van der.	534A	<i>Triptych—Deposition, Nativity, and Resurrection.</i>
„ „ „ . . . . .	534B	<i>Triptych—Life of S. John Baptist.</i>
„ „ „ . . . . .	535	<i>Triptych—The Nativity and the Epiphany of the East and West.—Each centre and wing has its subject complete and full of details.</i>
Willaerts, Adam . . . .	711	<i>Sea-shore.</i>
Witte, Eman. de . . . .	904A	<i>Interior of a synagogue.</i>
Zeitblom, Bart. . . . .	561A, 561B	<i>S. Peter and S. Anne.</i>
„ „ . . . . .	606A	<i>Angels with the head of S. Veronica.</i>
Zurbaran . . . . .	404A	<i>S. Pedro Nolasco in his cell.</i>

The SIERMONDT COLLECTION, in the Royal Museum, Berlin, at present (1877) without a catalogue, and numbered separately from the original gallery. It was acquired by the German Government in 1874.

	No.	
Bellotti, B. . . . .	187	<i>Ducal Palace, Venice.</i>
Bol, F. . . . .	65	<i>Female portrait.</i>
Boucher, Fr. . . . .	189	<i>Venus and Cupid.</i>
Brekelenkamp . . . . .	81	<i>Still-life.</i>

	No.
Brouwer, A. . . . .	— A few examples.
Capelle, Jan van de . . .	— <i>Boats on a smooth sea.</i>
Cuyp, A. . . . .	48 <i>River scene and cows.</i> —Small.
Dürer, A., attrib. . . .	7 <i>A head.</i>
„ — „ . . . .	8 <i>His own likeness.</i> —An excellent replica of the well-known original.
Dyck, Anton van. . . .	— Some small studies in brown.
Eyck, Jan van . . . .	1 <i>A head.</i> —Almost life-size.
„ „ . . . .	2 <i>Madonna, trees, and a fountain.</i>
Flinck, G. . . . .	66 <i>Female portrait.</i>
Fyt, Jan . . . . .	164, 967 <i>Dead game.</i>
Goyen, Jan van . . . .	42 <i>Landscape.</i> —Large.
Hals, Frans . . . . .	16 <i>Nurse and child.</i>
„ „ . . . . .	17 <i>Female portrait.</i>
„ „ . . . . .	18 <i>Small portrait.</i>
„ „ . . . . .	19 <i>Boy with music.</i>
„ „ . . . . .	20 <i>Boy smoking and drinking.</i>
„ „ . . . . .	21 <i>Woman laughing, with an owl.</i>
Hals, Frans, younger . .	56 <i>Still-life.</i>
Heem, J. de . . . . .	125 <i>Fruit.</i>
Holbein, Hans . . . .	10 <i>Portrait.</i>
„ attrib. . . . .	11 <i>Portrait.</i>
Hondecoeter . . . . .	115 <i>Pelican and poultry.</i>
Huysum, J. van . . . .	127, 8 <i>Flower-pieces.</i>
Keyser, Th. de . . . .	24, 5 <i>Life-size portraits.</i>
„ „ . . . . .	26 <i>Two wings of an altarpiece</i> —donators.
Maratta, Carlo . . . .	182 <i>Male portrait.</i>
Matsys, Q. . . . .	— <i>A cardinal reading.</i>
Meer, Jan van der, of } Delft . . . . . }	68 <i>A courtyard with a boy blowing bubbles.</i>
„ . . . . .	69 <i>Cottage with trees and figures.</i>
„ . . . . .	70 <i>Girl dressing before a glass.</i>
Metsu, G. . . . .	77 <i>Female portrait.</i> —Life-size.
Neer, A. van der . . . .	93 <i>Moonlight effect.</i>
„ „ . . . . .	96 <i>Conflagration.</i>
Potter, Paul . . . . .	— <i>In a wood with hunters and hounds.</i>
„ Pieter. . . . .	58 <i>Still-life.</i>
Ravesteyn, Jan van . .	— <i>Male portrait.</i>
Rembrandt van Ryn . .	60 <i>Portrait.</i>



	No.	
Rembrandt van Ryn. . . . .	62	<i>Landscape—Ruth and Boaz.</i>
Ribera . . . . .	174	<i>A martyrdom.</i>
Rubens, P. P. . . . .	129	<i>Study of a head.—And sketches.</i>
Ruysdael, Jacob . . . . .	86	<i>A distant town.</i>
„ „ . . . . .	89	<i>Landscape.</i>
„ „ . . . . .	90	<i>Light and shade at sea.</i>
Snyders . . . . .	161	<i>Fruit.</i>
„ . . . . .	162	<i>Studies of dogs' heads.</i>
Steen, Jan . . . . .	78	<i>A drinking quarrel.</i>
„ „ . . . . .	79	<i>A group.</i>
Teniers, D., younger. . . . .	—	<i>Music and dancing at an inn.</i>
Terburg, G. . . . .	71, 2	<i>Pair of small portraits.</i>
„ . . . . .	73	<i>Portrait.</i>
„ . . . . .	74	<i>The smoker.</i>
„ . . . . .	75	<i>The doctor.</i>
Velasquez, attrib. . . . .	167	<i>Female portrait.—Full length.</i>
Velde, A. van de. . . . .	—	<i>Landscape and horses.</i>
Watteau, Ant. . . . .	188	<i>Small sybian scene.</i>

## THE GALLERY AT BRUNSWICK.

CATALOGUE OF 1868, VERY IMPERFECT.

*Pictures examined in 1877.*

The Gallery contains upwards of nine hundred pictures, of which great majority consists of works possessing little interest or merit.

	No.	
Adrian v. Utrecht . . . . .	864, 5	<i>Fruit.</i>
Berchem, N. . . . .	546	<i>Pomona and Vertumnus.</i>
Bol, Ferd. . . . .	141	<i>Male portrait.</i>
Brekelenkamp . . . . .	608	<i>Old woman with vegetables.— others.</i>
Bronkhorst, Jan . . . . .	506, 7	<i>Groups.</i>
Bruyn, B. . . . .	12, 13	<i>Two portraits.—Dated 1539.</i>
Callot . . . . .	200	<i>Plundering a kitchen.</i>
Ceulen, C. van . . . . .	149, 50, 1	<i>Portraits.</i>
Cornelis van Haarlem . . . . .	440	<i>The Golden Age.</i>

	No.	
ch, L., elder . . .	348	<i>Heroules and Omphale.</i> —Dated 1537.
„ . . .	350	<i>Adam and Eve.</i>
younger . . .	351	<i>John the Baptist preaching.</i> —A large portrait group, Melancthon as the Baptist. Dated 1549.
„ . . .	352	<i>Herodias and the head of the Baptist.</i>
ich . . .	404	<i>Abraham, Sarah, and Hagar.</i>
G. . . . .	587	<i>His own portrait.</i>
r, A., attrib. . . .	—	Several examples, none genuine.
, A. van . . . . .	109	<i>Male portrait.</i>
„ . . . . .	473	<i>Madonna.</i>
hout, G. van den . .	155	<i>Male portrait.</i>
„ . . . . .	534	<i>Solomen sacrificing to the gods.</i>
itius, Bernhart . . .	532	<i>Peter at the house of Cornelius.</i> —Dated 1653.
ck, Govert . . . . .	152	<i>Female portrait.</i>
entine, early school .	—	A few unimportant examples.
ian, early school . .	344	<i>Altarpiece.</i> —In three parts. And others.
gione, attrib. . . . .	225	<i>Adam and Eve.</i> —By Palma Vecchio; C. and C.
, Frans . . . . .	119	<i>Male portrait.</i> —Full-length.
n, J. D. de . . . . .	876	<i>Fruit and crab.</i>
len, J. van der . . .	710	<i>Landscape.</i>
wein, younger . . . .	9	<i>Male portrait.</i> —Dated 1533.
„ „ attrib. . . . .	10	<i>Male portrait.</i>
decoeter . . . . .	882	<i>Animals of the ark.</i>
ing, S. . . . .	523	<i>An old philosopher.</i>
esse, J. G. de . . . .	481	<i>Achilles and the daughter of Lycomedes.</i>
gillièrre . . . . .	187	<i>Full-length portrait.</i>
ens . . . . .	515	<i>Sacrifice of Isaac.</i>
r, J. van der, of Delft	611	<i>The coquette.</i> —Known as the ‘ Girl with the drinking-glass.’
ru, G. . . . .	590	<i>A Dutch woman.</i>
is, W. van . . . . .	623	<i>A cook with fish.</i>
non, A. . . . .	842	<i>Flowers.</i>
o, Antonio . . . . .	118	<i>Male portrait.</i>
ez, G. . . . .	15	<i>Portrait of Erasmus.</i> —Dated 1537.
ro del Romano . . .	286	<i>Holy Family.</i>

	No.	
Ravesteyn, J. van . . .	124	<i>Family group.</i>
Rembrandt . . . .	130	<i>Family group.—Late work.</i>
„ . . . .	131, 2	<i>Two portraits.—Dated 1631 and 1633.</i>
„ . . . .	133	<i>Man in armour.—Dated 1658.</i>
„ . . . .	134	<i>A warrior.</i>
„ . . . .	516	<i>The Entombment.</i>
„ . . . .	518	<i>Noli me tangere.</i>
„ . . . .	519	<i>A philosopher.</i>
„ school of . . .	517	<i>The Circumcision.</i>
Reni, Guido, attrib. . .	292	<i>Procris and Cephales.</i>
Rigaud, H. . . . .	190	<i>Portrait of Louis XIV.—And others.</i>
Ruysch, Rachel . . . .	887, 8	<i>Flowers.</i>
Ruysdael . . . . .	700	<i>Landscape.—And others.</i>
Schwarz, C. . . . .	355	<i>A man in a fur cap.</i>
Steen, Jan . . . . .	599	<i>The signing of the marriage contract.</i>
„ „ attrib. . . .	600	<i>A party.—Not genuine.</i>
Stevens . . . . .	420	<i>Battle of the Amalekites.</i>
Teniers, younger . . .	582	<i>The alchemist.</i>
Victors, Jan . . . . .	529	<i>Esther and Haman.</i>

## THE GALLERY AT CASSEL.

### CATALOGUE OF 1878.

	No.	
Adriaenssen, A. . . .	608	<i>Still-life.</i>
Adrian van Utrecht . .	289	<i>A kitchen.—Dated 1629.</i>
Aelst, W. van . . . .	504	<i>Fruit.—Dated 1677.</i>
Aertsen, P. van . . . .	81	<i>Vegetables and fruit.</i>
Agricola, C. L. . . . .	731, 2	<i>Landscapes.</i>
Albin, Eleazar . . . .	914	<i>Lazarus and the rich man.</i>
Apshoven, Th. . . . .	411	<i>Peasants dancing.</i>
Asselyn, J. . . . .	1021	<i>Landscape.</i>
Backer, J.. . . .	383	<i>Venus and Adonis.</i>
Balen, H. van . . . .	121, 2	<i>Diana and Acteon.</i>
„ „ . . . .	123	<i>Herse and attendants.</i>
Bassano, Fr. . . . .	106	<i>Christ at Bethany.</i>

	No.	
Bassano, Jacopo . . . .	63, 6	<i>Entombments.</i>
"    "    . . . .	67	<i>Male portrait.</i>
Bega, C. . . . .	462	<i>Interior.</i>
"    . . . . .	463	<i>The chemist.—Dated 1661.</i>
Bellotti, B. . . . .	892, 3, 4	<i>Views in Venice.</i>
Berchem, N. . . . .	518	<i>A forge.</i>
Berckheyden, G. . . .	583B	<i>Old gateway.</i>
Biset, C. E. . . . .	558	<i>Almsgiving.</i>
Bourdon, S. . . . .	456, 7	<i>Interiors.</i>
Bourguignon . . . .	512, 13, 14	<i>Battle-pieces.</i>
Breenberg, B. . . . .	493, 5	<i>Landscapes.</i>
"    . . . . .	494	<i>Camillus and the Schoolmaster of Veii.</i> —And others.
Brouwer, A. . . . .	380, 1	<i>Peasants.</i>
Brueghel, J. . . . .	104	<i>Winter landscape.</i>
"    . . . . .	105	<i>Sea-piece.</i>
"    . . . . .	154, 5, 6	<i>Landscapes.</i>
Camphuysen, attrib. .	233	<i>Landscape.</i>
Caracci, Agostino . .	120	<i>Hagar and Ishmael.</i>
"    Annibale . . .	125	<i>Tobias.</i>
"    "    . . . .	126	<i>Hercules.</i>
Caravaggio . . . . .	148, 9	<i>A violin and a lute player.</i>
Cignani, C. . . . .	543	<i>Bacchus and Erigone.</i>
"    . . . . .	544	<i>Nero and the body of his mother.</i>
"    . . . . .	545	<i>Achilles and Ulysses.</i>
Cima da Conegliano. .	327	<i>Madonna.</i>
Cologne School . . . .	49, 50	<i>Male and female portraits.—Dated</i> 1525, 6.
Cocques, Gonzales . .	458	<i>Philosopher and his wife.</i>
"    "    . . . .	459	<i>Family group.</i>
Cornelissen van Oost- zanen . . . . .	58	<i>Adoration of the Magi.—On the outer</i> side of the wings are saints by L. Cranach.
Cranach, L., elder . .	15	<i>Male portrait.</i>
Crayer, G. de. . . . .	230	<i>Adoration of the shepherds.</i>
Dolci, Carlo . . . . .	450	<i>S. Cecilia.</i>
Douven, J. F. van . .	685	<i>Bathsheba.—Dated 1725.</i>
"    "    . . . .	789	<i>Three Graces.</i>

	No.	
Dow, G. . . . .	430, 1	<i>Male and female portraits.</i>
Drost . . . . .	379	<i>Noli me tangere.</i>
Dubbels, J. . . . .	517	<i>Calm at sea.</i>
Dubois, C. . . . .	860	<i>Wood and figures.</i>
Dürer, A. . . . .	7	<i>Portrait of Elizabeth Tucker.—Dated 1499.</i>
Dyck, A. van. . . . .	290	<i>Portraits of Snijders and his wife.</i>
" " . . . . .	291, 4	<i>Male portraits.</i>
" " . . . . .	293	<i>Family group.</i>
" " . . . . .	295	<i>Portraits of a man and his wife.</i>
" " . . . . .	297	<i>Lucas and Cornelius de Wael.</i>
" " . . . . .	300	<i>Portrait of an ecclesiastic.</i>
" " . . . . .	301	<i>Female portrait.</i>
" attrib. . . . .	304	<i>An old woman.—A fine work by Rubens</i>
" Philip van . . . . .	764	<i>Family group.</i>
" " . . . . .	765	<i>Repentant Magdalen.</i>
Elzheimer, A. . . . .	161	<i>Elijah and Obadiah.</i>
Everdingen, A. van . . . . .	1023	<i>Landscape.</i>
French School . . . . .	4, 16, 17, 18	<i>Portraits.</i>
Fyt, J. . . . .	532, 3	<i>Animals.</i>
Glauber (Polydor) . . . . .	617	<i>Landscape.</i>
Guido Reni . . . . .	—	<i>Examples.</i>
Hackaert . . . . .	862	<i>Landscape and figures.</i>
Hals, Frans . . . . .	222	<i>Laughing peasant.</i>
" " . . . . .	224, 5	<i>Portraits of a man and his wife.</i>
" " . . . . .	226, 7, 8	<i>Male portraits.</i>
Heem, J. D. de . . . . .	317, 18	<i>Still-life.</i>
Heemskerck, M. van . . . . .	48	<i>Family group.</i>
Helst, B. van der . . . . .	436	<i>Male portrait.—Dated 1642.</i>
Heusch, W. de . . . . .	814	<i>Landscape.</i>
Heyden, J. van der . . . . .	582	<i>View in Brussels.</i>
" " " . . . . .	582A	<i>Landscape.</i>
Holstein, C. . . . .	653	<i>A bath-room.</i>
Hondecoeter, G. . . . .	221	<i>Concert of birds.</i>
" M. . . . .	578	<i>Cocks fighting.</i>
" " . . . . .	579, 80	<i>Poultry.</i>
Honthorst, G. van . . . . .	258	<i>Nymph and satyr.</i>
Huysmans, C. . . . .	678, 9	<i>Landscapes.</i>
Janssens, A. . . . .	196	<i>Diana and nymphs.</i>

	No.	
Jardin, Karel du. . . .	565	<i>Charlatans.</i>
Jordaens, J. . . . .	266	<i>Pan and the peasant.</i>
„ . . . . .	271	<i>Education of Bacchus.</i>
„ . . . . .	272	<i>The bean-feast.</i>
„ . . . . .	273	<i>Merchant and a Moor.</i>
Juncker, Justus . . . .	819	<i>A philosopher.</i>
„ „ . . . . .	820	<i>The artist teaching.—Dated 1752. And others.</i>
Knupfer, N. . . . .	341	<i>The seven works of mercy.</i>
Laar, P. van . . . . .	426	<i>Fair.</i>
Lairesse, G. de . . . .	602	<i>Bacchanalian feast.</i>
„ „ . . . . .	604	<i>Male portrait.</i>
Looten, J. van . . . . .	568	<i>Landscape and figures.</i>
Lys, J. (Pan). . . . .	163	<i>Drinking party.</i>
Master of 'Death of the Virgin' . . . . .	6	<i>Male portrait.</i>
Metsu, G. . . . .	447	<i>Giving alms.</i>
„ . . . . .	448	<i>Lady playing on the zither.</i>
Meulen, A. F. van der .	560	<i>Entry of Duke Alba to Brussels.</i>
Mieris, F. van, younger.	787	<i>A baker.</i>
„ „ „ . . . . .	788	<i>Old woman selling fruit.</i>
„ Willem van . . . . .	706	<i>A shop.</i>
Mignon, A. . . . .	596, 7	<i>Fruit.</i>
Molenaer, N. . . . .	855	<i>Landscape.</i>
Moreels, J. . . . .	541, 2	<i>Still-life.—Dated 1675.</i>
Moro, Antonio . . . . .	74, 7	<i>Male portraits.</i>
„ „ . . . . .	75, 6	<i>Portraits of a man and his wife.—Dated 1559.</i>
Moucheron, F. . . . .	740, 1, 2	<i>Landscapes.</i>
Neefs, Pieter . . . . .	—	<i>Several church interiors.</i>
Neer, Art van der . . . .	374	<i>A sunset.</i>
Netscher, G. . . . .	586	<i>Portrait of a lady.—Dated 1670.</i>
„ . . . . .	587	<i>Portrait of a young lady.</i>
„ . . . . .	589	<i>Portrait of a young lady.—Dated 1667.</i>
„ . . . . .	591	<i>Musicians.</i>
„ . . . . .	592	<i>Two ladies in masks.—Dated 1668.</i>
Neuchâtel (Lucidel). . .	51	<i>Male portrait.</i>
Ostade, A. van . . . . .	399	<i>Peasants outside an inn.—Dated 1676.</i>
„ „ . . . . .	400, 1	<i>Peasants drinking.</i>

	No.	
Palma Giovane . . .	97, 101	<i>Venus and cupid.</i>
„ „ . . .	98	<i>Perseus and Andromeda.</i>
Parmegianino . . .	60	<i>Male portrait.</i>
Platzer, J. van . . .	817	<i>Bacchus and Ariadne.</i>
„ „ . . .	818	<i>Wedding feast.</i>
Poelemburg, C. . . .	237	<i>Children dancing.</i>
„ . . .	239	<i>Madonna surrounded by a wreath.—</i> <i>And others.</i>
Poorter, W. de . . .	511	<i>The Circumcision.</i>
Potter, Paul . . . .	525	<i>Landscape and cattle.—Dated 1648.</i>
„ „ . . . .	526	<i>Landscape and cows.—Dated 1644.</i>
„ „ . . . .	527	<i>Figures and cattle.—Dated 1651.</i>
Poussin, Nicolas . . .	280	<i>Bacchanalian feast.</i>
Ravesteyn, J. van . . .	444, 5	<i>Male and female portraits.</i>
Rembrandt . . . .	347	<i>A young girl with a pink.</i>
„ . . . .	348, 9	<i>Male portraits.</i>
„ . . . .	350	<i>Portrait of an old man.—Dated 1656.</i>
„ . . . .	351	<i>The poet Jan Krul.—Dated 1633.</i>
„ . . . .	355, 65	<i>Male portraits.—Dated 1632.</i>
„ . . . .	356	<i>Portrait of his wife, Saskia.</i>
„ . . . .	357	<i>Male portrait.—Dated 1634.</i>
„ . . . .	358	<i>Portrait of Koppenol.</i>
„ . . . .	359	<i>Nicolaus Bruynink.</i>
„ . . . .	360	<i>His own portrait.</i>
„ . . . .	364	<i>Portrait of a man in black.—Date</i> <i>1639.</i>
„ . . . .	366	<i>A wood-cutter's family.—Dated 1648.</i>
„ . . . .	367	<i>Jacob blessing Ephraim and Manasse</i> <i>—Dated 1656.</i>
„ . . . .	368, 72	<i>Landscapes.</i>
Ribera (Spagnoletto). .	263	<i>Mater dolorosa.—Dated 1638.</i>
Roghman, R. . . .	353, 4	<i>Landscapes.</i>
Roos, J. H. . . . .	552	<i>Angels appearing to the shepherds.—</i> <i>And many others.</i>
Rottenhammer, J. . .	—	<i>Several examples.</i>
Rubens . . . . .	176	<i>Flight into Egypt.—Dated 1614.</i>
„ . . . . .	177	<i>Jupiter and Calisto.—Dated 1618.</i>
„ . . . . .	181	<i>Drunken Silenus and faun.</i>
„ . . . . .	183	<i>Portrait of an Oriental.</i>

	No.	
Rubens . . . . .	187	<i>Holy Family and saints.</i>
" . . . . .	188	<i>An allegory.</i>
Ruysdael, Jacob . . . . .	566	<i>Landscape and figures.—Dated 1647.</i>
" " . . . . .	567	<i>Rocky landscape.</i>
" Salomon . . . . .	857	<i>Wood with flocks.</i>
Sassoferrato . . . . .	344	<i>Madonna.</i>
Schütz, C. G. . . . .	—	<i>Several examples.</i>
Schalken, G. . . . .	611	<i>Female portrait.</i>
" . . . . .	614, 15	<i>Venus and cupid.</i>
Snyders, F. . . . .	198	<i>Game in a kitchen.</i>
Steen, Jan . . . . .	576	<i>The bean-feast.—Dated 1668.</i>
Steenwyck, H. van . . . . .	—	<i>Several examples.</i>
Temple, A. van den . . . . .	460	<i>Female portrait.</i>
Teniers, D., elder . . . . .	216	<i>Peasants in a landscape.</i>
" younger . . . . .	404	<i>A bath-room.</i>
" " . . . . .	405	<i>The dentist.</i>
" " . . . . .	406, 7	<i>Triumphal entries.</i>
" " . . . . .	408	<i>Pilate and the Jews.</i>
Terburg, G. . . . .	384	<i>The lute-player.</i>
" . . . . .	385	<i>Lady and gentleman playing.</i>
Tintoretto . . . . .	70	<i>Male portrait.</i>
Titian . . . . .	25	<i>Portrait of the Marquis del Vasto.</i>
" attrib. . . . .	23	<i>Cleopatra.—By Cesare Vecelli: O. and O.</i>
Tol, D. van . . . . .	907	<i>Girl with fowl.</i>
Trevisani, F. . . . .	680	<i>Triumph of Galatea.</i>
" . . . . .	683	<i>Venus and naiads.</i>
Unknown . . . . .	995	<i>Male portrait.—Possibly by Antonio Moro.</i>
Velde, Ad. van de . . . . .	598	<i>Coast at Scheveningen.—Dated 1638.</i>
" " . . . . .	594	<i>Landscape.—Dated 1662.</i>
" W. " . . . . .	390	<i>Sea-piece.—Dated 1653.</i>
" " " . . . . .	391	<i>Coast scene.</i>
Venne, A. van der . . . . .	245	<i>Landscape.</i>
Veronese, P. . . . .	88	<i>Belshazzar's feast.</i>
" . . . . .	91	<i>Female portrait.</i>
Vliet, H. van . . . . .	858	<i>Church interior.</i>
Vois, Ad. de . . . . .	607	<i>Man smoking.</i>
Vos, C. de. . . . .	316	<i>Male portrait.</i>



	No.	
Weenix, Jan . . . .	625	<i>Dead game, &amp;c.</i>
Werff, A. van der . . .	697	<i>Flora.</i>
„ „ . . . .	699, 8	<i>Genii.</i>
„ „ . . . .	723	<i>Madonna and youthful Baptist</i>
„ „ . . . .	724	<i>Three maidens.</i>
Witte, J. de . . . .	796, 7, 8, 9	<i>The four seasons.—Dated 1751-2.</i> <i>And others.</i>
Wouwerman, Ph. . . .	465	<i>Starting for the hunt.</i>
„ . . . .	468	<i>Sea-coast.</i>
„ . . . .	474, 5	<i>Riders.</i>
„ . . . .	478	<i>The corn-harvest.</i>
Wyck, Th. . . . .	452, 3, 4	<i>Alchemists in their laboratories.</i>
Zeeman . . . . .	906	<i>Large sea-piece.</i>
Zereso, Matteo . . . .	562	<i>John the Baptist.</i>
Zorg, H. . . . .	507, 8	<i>Dutch vegetable and fish markets.</i>

## THE MUSEUM WALLRAF-RICHARTZ AT COLOGNE.

### CATALOGUE OF 1875.

*Pictures last examined in 1877.*

#### *The Cologne School.*

	No.	
Lochner, or Loethener,		
Stephan . . . . .	118	<i>The Madonna of the rosary.</i>
„ . . . . .	119	<i>S. Ambrose and others.</i>
„ . . . . .	120	<i>S. Mark and others.—A similar panel</i> <i>is No. 765 in our National Gallery,</i> <i>and the centre portion is in the</i> <i>Darmstadt Gallery.</i>
„ attrib. . . . .	121	<i>The Last Judgment.—A triptych.</i>
Meister Wilhelm von		
Köln . . . . .	40	<i>Madonna and two saints.—A triptych.</i>
„ . . . . .	41	<i>Christ on the Cross, Virgin, and eight</i> <i>apostles.</i>

	No.	
Master of the 'Death of the Virgin' . . .	207	<i>The Death of the Virgin.</i> —The work from which this unknown painter takes his title. On the wings are donators and patron-saints.
Master of the Lyversberg 'Passion' . . .	151	<i>The Last Supper.</i>
" . . .	152	<i>The Betrayal.</i>
" . . .	153	<i>Christ before Pilate.</i>
" . . .	154	<i>The Mocking of Christ.</i>
" . . .	155	<i>Christ bearing the Cross.</i>
" . . .	156	<i>The Crucifixion.</i>
" . . .	157	<i>The Descent and Entombment.</i>
" . . .	158	<i>The Resurrection.</i>
" . . .	—	The series from which this unknown painter takes his title.
Unknown Master . . .	159	<i>A Deposition.</i> —Painted 1480.
" " . . .	160, 1	<i>The wings.</i>
" " . . .	199	<i>Marriage of S. Catharine.</i> —A triptych.

There are in a room below the ground floor remains of the frescoes originally painted for the Rathhaus by Wilhelm von Köln.

There is a collection of third-rate pictures on the first floor, chiefly Flemish and Dutch, among which may be noted the following:

	No.	
Fabritius, Karel . . .	654A	<i>Male portrait.</i>
Jordaens, Jacob . . .	633	<i>Prometheus.</i>
Moreelse, Paul . . .	611, 12, 13	<i>Portraits.</i>
Rubens, P. P. . . .	617	<i>S. Francis receiving the stigmata.</i>
" . . .	618	<i>A Holy Family.</i>
Titian, attrib. . . .	810	A small copy of the great altarpiece of the Pesaro family in S. M. dei Frari at Venice.
Van Dyck, Anton . . .	624	<i>Male portrait.</i>

## THE PICTURE GALLERY AT DARMSTADT.

CATALOGUE OF 1875.

*Pictures last examined in 1877.*

The chief source of interest in this Gallery, as in that of Cologne, is the collection of numerous excellent examples of early German masters, few of whom can be identified with certainty, although the dates of the works themselves are known. After the best of these have been noted, a few of the other pictures, chiefly Dutch and Flemish, which have any merit are named. The large remainder of nearly 700 pictures here will not repay the visitor's attention.

	No.	
Bruyn, Bartholomäus .	198	<i>Female portrait.</i>
„ In his manner .	200	<i>Christ on the Cross,</i>
Cologne, Ancient School } of . . . . . }	167	<i>Altarpiece with wings. — From the Church of Ortenberg.</i>
Cologne, School of, under Flemish influence . .	186	<i>S. Bruno and his followers.</i>
„ . . . . .	187	<i>S. Bruno and his followers with the hermit.</i>
Cranach, Lucas, elder .	244	<i>Cardinal Albrecht von Brandenburg.</i>
„ „ „ .	248	<i>Female portrait.</i>
„ „ „ .	249	<i>Madonna under an apple-tree.</i>
„ Johann Lucas .	251	<i>Portrait of Frederick III. of Saxony.</i>
Holbein, Hans, younger.	226	<i>Portrait of a young man.</i>
Leiden, Lucas van . .	191	<i>Madonna.</i>
Lochner, Stephan, or Loethener . . . . .	168	<i>The Presentation in the Temple.</i>
Memling, School of . .	189	<i>Madonna. — Closely approaching in quality to the master, and has been attributed to Gerhard Horembout.</i>
Patinir, Joachim de . .	193	<i>Madonna in a landscape.</i>
Rhenish Middle School, about year 1500 . .	211-15	<i>A fine altarpiece.</i>
Rhenish Middle School, with the influence of the School of Colmar .	216	<i>An altarpiece.</i>

	No	
sh Lower School .	175	<i>Christ on the Cross.</i>
„ „ .	182	<i>Three panels in one frame.</i>
„ „ .	185	<i>Death of the Virgin.</i>
„ „ .	196, 7	<i>Female and male portraits.</i>
„ „ .	209	<i>Votive pictures.—And others.</i>
rauer, Martin .	217	<i>The scourging of Christ.</i>
„ „ .	218	<i>Dead Christ.—And others.</i>
m von Köln .	160	<i>Votive picture in five parts.</i>
emuth, M., School		
„ . . . .	229	<i>Two wings of an altarpiece.</i>
m, Bart. . . .	223	<i>S. Lawrence.</i>
i, Bernardo . .	631	<i>Venetian scene.—And others.</i>
iel, Pieter, elder .	271	<i>Landscape.</i>
i, Antonio . . .	619	<i>Venetian scene.</i>
i, Annibale . .	541	<i>Portrait of Domenichino.</i>
out, G. van den .	386, 7	<i>Portraits.</i>
s, Pieter . . .	390	<i>Dead game.</i>
W. C. . . . .	321	<i>Still-life.</i>
r, Thos. de. . .	356, 7	<i>Portraits.</i>
A. van der. . .	383	<i>Moonlight.</i>
, A. van . . . .	362	<i>Peasants dancing.</i>
P., attrib. . . .	395	<i>Interior of stable.</i>
andt . . . . .	347	<i>Mocking of Christ.</i>
„ . . . . .	348	<i>Female portrait.—A good copy.</i>
s, P. P. . . . .	296	<i>Diana and nymphs.</i>
rt . . . . .	350A	<i>Portrait of a girl.</i>
en, G. . . . .	424	<i>Portrait of William III.</i>
„ . . . . .	520	<i>Venus.</i>
attrib. . . . .	519	<i>Portrait.—Probably by Tintoretto.</i>

## THE ROYAL GALLERY AT DRESDEN.

### CATALOGUE OF 1872.

*Pictures last examined in 1877.*

The following catalogue relates to the fine collection occupying the floor of this gallery, and notes the numbers of the large series of

views by Bernardo Bellotti, as well as the copies and other works by Dietrich which are placed on the ground floor. There also is a large series of works in pastel, and a collection of miniatures.

Furthermore a large number of canvases is to be found on the upper story, very few of which are worth seeing, most being inferior copies wholly unworthy of the names attached to the frames.

	No.	
Abate, Niccolò dell' . . . .	169	<i>Martyrdom of saints.</i>
Aelst, W. van . . . .	1186	<i>Fish, &amp;c.</i>
Albani, F. . . . .	494	<i>Cupids dancing, &amp;c.</i>
„ . . . .	495	<i>Diana and nymphs.</i>
„ . . . .	496	<i>Galatea and cupids.</i>
„ . . . .	497	<i>Venus and Vulcan.</i>
„ . . . .	500	<i>Creation of Eve.</i>
„ . . . .	502	<i>Flight into Egypt.</i>
Antonello da Messina . . .	2382	<i>S. Sebastian.</i>
Bagnacavallo(Ramenghi) . .	84	<i>Madonna in glory with saints.</i>
Barocci, F. . . . .	85	<i>Hagar in the desert.</i>
„ . . . .	87	<i>Madonna and two saints.</i>
Bassano, F. . . . .	276	<i>Christ cleansing the Temple.</i>
„ . . . .	277	<i>Adoration of the shepherds.</i>
Bassano, Leandro . . . .	285	<i>Male portrait.</i>
Battoni, P. G. . . . .	129	<i>Repentant Magdalen.</i>
Bellini, Giovanni, attrib. . .	210	<i>Loredano, Doge of Venice.—By Catena:</i>
		<i>C. and C.</i>
„ „ „ . . . .	2387	<i>Holy Family.—By Previtali: C. and C.</i>
Bellotti, Bernardo . . . .	2325–42	<i>Views of Dresden.</i>
„ „ . . . .	2343–53	<i>Views of Pirna.</i>
Berchem, N. . . . .	1404	<i>Angels appearing to the shepherds.</i>
„ . . . .	1405–7	<i>Landscapes.—And others.</i>
Berckheyden, J. . . . .	2366	<i>Interior of Cathedral at Haarlem.</i>
Bigio, Francia . . . . .	41	<i>Bathsheba.</i>
Bol, Ferdinand . . . . .	1266	<i>Repose in Egypt.</i>
„ „ . . . .	1267	<i>Jacob's dream.</i>
„ „ . . . .	1268	<i>Joseph introduces his father to Pharaoh.</i>
Bonconsiglio . . . . .	212	<i>Madonna and saints.</i>
Bonifazio . . . . .	261	<i>Finding of Moses.</i>
„ . . . .	262	<i>Madonna and saints.</i>
Bordone, Paris . . . . .	256	<i>Diana and a nymph.</i>

	No.	
Both, Jan . . . .	1272	<i>Landscape.</i>
Botticelli, Sandro . .	26A	<i>Miracle of S. Zenobius.</i>
Bril, Matthew . . . .	777, 8	<i>Landscapes.</i>
„ Paul . . . .	784	<i>Tobias and the angel.</i>
Brueghel, Jan (Velours).	730, 5	<i>Landscapes.</i>
„ „ „ . . . .	736	<i>Carriages and horsemen at an inn.</i>
„ „ „ . . . .	745	<i>Landscape with figures.</i>
„ „ „ . . . .	756	<i>Siege of a fortress.</i>
„ „ „ . . . .	2363	<i>Adoration of the Magi.—And many other good examples.</i>
Bruyn, B. . . . .	2418	<i>Descent from the Cross.</i>
Burgkmair, Hans . .	1739	<i>Death of S. Ursula.—Altarpiece.</i>
Calvaert, D. . . . .	69	<i>Copy of Raphael's S. Cecilia.</i>
Cano, Alonso . . . .	631	<i>Apostle S. Paul.</i>
Cantarini . . . . .	525	<i>Joseph and Potiphar's wife.</i>
Caracci, Annibale . .	449	<i>The Genius of glory.</i>
„ „ . . . .	450	<i>Assumption of the Virgin.</i>
„ „ . . . .	451	<i>Madonna enthroned with saints.</i>
„ „ . . . .	452	<i>S. Roch distributing alms.</i>
Caravaggio (Amerighi) .	175	<i>S. Sebastian.</i>
„ „ . . . .	176, 7	<i>Card-players.</i>
„ „ . . . .	178	<i>Fortune-telling.</i>
Carducho, V. . . . .	606	<i>Three saints.</i>
Catena, V. . . . .	211	<i>Madonna with saints.</i>
Cavazzola (Morando, P.)	2411	<i>Female portrait.</i>
Ceulen, C. J. van . .	1212, 13	<i>Portraits.</i>
Cignani, Carlo . . . .	528	<i>Joseph and Potiphar's wife.</i>
Cima da Conegliano . .	215	<i>Figure of Christ.</i>
„ „ . . . .	216	<i>Presentation of Mary in the Temple.</i>
Clouet, François . .	2420	<i>Female portrait.</i>
Correggio . . . . .	151	<i>The Madonna enthroned with four saints.</i>
„ . . . . .	152	<i>Madonna in glory with three saints.</i>
„ . . . . .	153	<i>Repentant Magdalen.</i>
„ . . . . .	154	<i>Adoration of the shepherds, "La Notte."</i>
„ . . . . .	155	<i>Madonna enthroned with four saints.</i>
„ . . . . .	156	<i>Correggio's doctor.</i>
Cranach, Lucas, elder .	—	Numerous works are attributed to this master, many of which are very inferior and need not be noted.

	No.	
Credi, L. di . . . .	2385	<i>Madonna in adoration.</i>
„ . . . .	2386	<i>Madonna and saints.—And others.</i>
Cuyp, A. . . . .	2355	<i>Hunting scene.</i>
„ . . . .	2427	<i>Portrait.</i>
Denner, B. . . . .	—	Several portraits.
Dietrich, C. . . . .	2257–2309A	Various examples.
Dolci, Carlo . . . . .	61	<i>Herodias with head of the Baptist.</i>
„ „ . . . . .	62	<i>S. Cecilia playing upon an organ.</i>
„ „ . . . . .	63	<i>Our Saviour blessing the Elements.</i>
Domenichino . . . . .	482	<i>Charity.</i>
Dossi, Dosso . . . . .	135	<i>Fathers of the Church.</i>
Dow, G. . . . .	1134–49 inclusive.	Various examples.
Dughet, G. (Poussin) . . . . .	656A	<i>Landscape near Rome.</i>
„ „ . . . . .	657–9	<i>Landscapes.</i>
Dürer, A. . . . .	1722A	<i>Christ on the Cross.</i>
„ . . . . .	1723	<i>Christ bearing the Cross.</i>
„ . . . . .	1725	<i>Portrait of Bernhard de Kessen.</i>
Dusart, Cornelis . . . . .	1671, 2	<i>Genre.</i>
Dyck, Anton van. . . . .	982	<i>S. Jerome.</i>
„ „ . . . . .	985, 6	<i>Charles I. and Henrietta Maria.</i>
„ „ . . . . .	987	<i>Group of their three children.</i>
„ „ . . . . .	988	<i>Portrait of a man in black.</i>
„ „ . . . . .	990	<i>Portrait of the painter Martin Ryckaert.</i>
„ „ . . . . .	991	<i>Portrait.</i>
„ „ . . . . .	992	<i>Portrait of a man in armour.</i>
„ „ . . . . .	994–8	<i>Portraits.</i>
Eyck, Jan van . . . . .	1713	<i>Triptych—Madonna with saints.</i>
Fabriano, Gentile da . . . . .	2383	<i>Madonna enthroned.</i>
Feti, Domenico . . . . .	94	<i>David and Goliath.—And others.</i>
Flinck, Govert . . . . .	1313A	<i>David and Uriah.</i>
„ „ . . . . .	1314, 16	<i>Portraits.</i>
Franceschini, M. A. . . . .	530	<i>Magdalen and woman.</i>
Francia, Francesco . . . . .	435	<i>A predella.</i>
„ „ . . . . .	436	<i>Madonna and S. John.</i>
„ „ . . . . .	437	<i>Baptism of Christ.</i>
Fyt, Jan . . . . .	1032	<i>Live game and still-life.</i>
„ „ . . . . .	1033	<i>Dead game.</i>
„ „ . . . . .	2379	<i>Dog.</i>
Garofalo (Tisio) . . . . .	140	<i>Mars, Venus, and cupid.</i>

	No.	
Garofalo (Tisio) . . .	141	<i>Neptune and Pallas.</i>
„ „ . . .	142	<i>Marriage of Bacchus and Ariadne.</i>
„ „ . . .	145	<i>Madonna in adoration.</i>
„ „ . . .	146	<i>Madonna appearing to saints.</i>
Ghirlandajo, D. . . .	29	<i>The Nativity.</i>
Giordano, Luca . . .	568	<i>Hercules and Omphale.</i>
„ „ . . .	569	<i>Perseus and the head of Medusa.</i>
„ „ . . .	572	<i>Lucretia and Tarquin.</i>
„ „ . . .	575	<i>The rejection of Hagar.</i>
Giorgione, attrib. . .	218	<i>Jacob saluting Rachel.—Attributed to</i> <i>Cariani : C. and C.</i>
„ „ . . .	219	<i>Adoration of the shepherds.</i>
„ „ . . .	220	<i>Man and woman.</i>
„ „ . . .	221	<i>Supposed portrait of Aretino.</i>
„ „ . . .	2389	<i>Subject from 'Orlando Furioso.'</i>
Goyen, Jan van . . .	1131	<i>Skaters on the ice.—And others.</i>
Grandi, Ercole . . .	148	<i>Christ on the way to Calvary.</i>
„ „ . . .	149	<i>The Betrayal.</i>
Greuze, J. B. . . .	2377	<i>Family group.</i>
Guercino . . .	506, 8	<i>Venus finding the body of Adonis.</i>
„ . . .	509	<i>Cephale and the body of Procris.</i>
„ . . .	510	<i>Diana.</i>
„ . . .	511	<i>Semiramis.</i>
„ . . .	512	<i>The wounded Dorinda.</i>
Hals, Frans . . .	938-40	<i>Portraits.</i>
„ „ . . .	2368	<i>Fish-sellers.</i>
„ „ . . .	2425	<i>Portrait.</i>
Heda, W. C. . . .	2426	<i>Still-life.</i>
Heem, Jan David de . .	1156, 9, 61	<i>Still-life.</i>
„ „ „ . . .	1164	<i>Flowers in a vase.</i>
„ Jan de . . .	1165	<i>Still-life.</i>
„ Cornelis . . .	1166, 7	<i>Still-life.</i>
Helst, B. van der . . .	2430	<i>Female portrait.</i>
Heyden, J. van der . .	1512	<i>View in a town.</i>
Hobbema, M. . . .	2375, 2435	<i>Landscapes.</i>
Holbein, Hans, younger .	1809	<i>Madonna and Burgomaster Meyer and</i> <i>family.</i>
„ „ „ . . .	1810	<i>Morett, jeweller to Henry VIII.</i>
Hondecoeter . . .	1480, 1	<i>Poultry.</i>



	No.	
Honthorst, G. van . . .	1122	<i>The dentist.</i>
Huysum, J. van . . .	1704	<i>Flowers.</i>
Jordaens, Jacob . . .	954	<i>Ariadne with fauns, satyrs, &amp;c.</i>
„ „ . . .	959	<i>Presentation in the Temple.</i>
„ „ . . .	961	<i>Satyr and nymph.</i>
Juanes, Juan de . . .	602	<i>Death of the Virgin.</i>
Kalf, Willem . . .	1454	<i>Still-life.</i>
Kaufmann, Angelica . .	1978	<i>A Sibyl.</i>
„ „ . . .	1979	<i>A Vestal.</i>
„ „ . . .	1980	<i>Ariadne abandoned by Theseus.</i>
Lancret, Nicolas . . .	696, 7, 8	<i>Pastoral dances.</i>
Lanfranco . . .	182	<i>S. Peter repentant.</i>
Lippi, Filippino . . .	35	<i>Madonna.</i>
Lorraine, Claude . . .	654	<i>Flight into Egypt.</i>
„ „ . . .	655	<i>Landscape, &amp;c.</i>
Maas, N. . . .	2372	<i>Two women in a kitchen.</i>
Maratta, Carlo . . .	118	<i>Madonna.—And others.</i>
Matsys, Quintin . . .	1721	<i>A banker and clients.</i>
Meer of Delft, Jan v. d. .	1432	<i>Group of four figures.—Life-size.</i>
„ „ . . .	1433	<i>A young girl at an open window.</i>
Memling, H. . . .	2417	<i>S. Christopher and Infant Christ.</i>
Metsu, G. . . .	1305	<i>Man and woman in an inn.</i>
„ . . .	1306	<i>Man selling a fowl.</i>
„ . . .	1308	<i>Woman and game-dealer.</i>
„ . . .	1311	<i>Woman reading.—And others.</i>
Meulen, J. van der . . .	1044, 5	<i>Court of Louis XIV.</i>
Mierevelt, P. . . .	1098, 9	<i>Male and female portraits.</i>
Mieris, Frans van . . .	1465–79.	<i>Several good, especially Nos. 14'</i>
	4, 5, 6.	
„ Willem van . . .	1650–61.	<i>Several good, especially N</i>
	1650, 61.	
Mignon, A. . . .	1492, 3, 6	<i>Flowers and fruits.</i>
„ . . .	1497	<i>Fruit and birds.</i>
„ . . .	1502	<i>Game and fruit.</i>
„ . . .	1505	<i>Dead game.—And others.</i>
Morales (El Divino) . .	601	<i>Ecce Homo.</i>
Moreelse, P. . . .	2424	<i>Male portrait.</i>
Moretto (Bonvicino). . .	254A	<i>Appearance of the Virgin.</i>
Moro, Antonio . . .	1085, 1085A	<i>Portraits.</i>

	No.	
Moroni, G. B. . . .	267	<i>Male portrait.</i>
Murillo, Esteban . . .	633	<i>The apotheosis of S. Rodrigue.</i>
” ” . . .	634	<i>Madonna.</i>
Neefs, Pieter . . . .	1049	<i>Interior of a church.</i>
Netscher, G. . . . .	1527	<i>Lady and cavalier at a harpsichord.</i>
” . . . . .	1529	<i>Doctor and patient.</i>
” . . . . .	1530	<i>Gentleman and lady with guitar.</i>
” . . . . .	1531	<i>Portrait of Madame de Montespan.</i>
” . . . . .	1532	<i>The same playing the harp.</i>
” . . . . .	1533	<i>Lady and dog.</i>
Orley, B. van . . . .	2421	<i>Holy Family.</i>
Ostade, A. van . . . .	1283, 7	<i>Interiors with peasants.</i>
Padovanino, Il . . . .	340	<i>Judith with the head of Holofernes.</i>
Palma, Jacopo (Vecchio)	242	<i>A Holy Family.</i>
” ” ”	243	<i>The three Graces.—His own daughters.</i>
” ” ”	244	<i>Venus in a landscape.</i>
” ” ”	245	<i>Madonna and saints.</i>
” ” ”	246	<i>Madonna with saints.</i>
Parmegianino . . . .	162	<i>Madonna enthroned with saints.</i>
” . . . . .	164	<i>Madonna “della Rosa.”</i>
Pater, J. B. . . . .	699, 700	<i>Dancers.</i>
Piombo, S. del . . . .	2390	<i>Christ with the Cross.</i>
Pordenone, Bernardino .	254	<i>Portrait of a Venetian lady.</i>
” G. A. . . . .	252	<i>Lady in mourning.</i>
Pottenburg, C. . . . .	2429	<i>Still-life.</i>
Potter, Paul . . . . .	1420	<i>Forest and hunters.—An inferior repetition of one in the Suermondt.</i>
Poussin, Nicolas . . .	648	<i>Venus and cupid.</i>
Procaccini, Camillo . .	442	<i>S. Roch healing the diseased.</i>
” G. C. . . . .	443	<i>Figures in a boat.</i>
” ” . . . . .	444	<i>Holy Family.</i>
Raphael Sanzio . . . .	67	<i>The “Madonna di San Sisto.”</i>
Ravestejn, Jan van, attrib.. . . .	1106	<i>Male portrait.</i>
Rembrandt van Ryn. . .	1214	<i>Bust of a young woman.</i>
” ” . . . . .	1216	<i>Ganymede carried off by the eagle.</i>
” ” . . . . .	1217	<i>Samson and others feasting.</i>
” ” . . . . .	1219	<i>Portrait of his wife.</i>
” ” . . . . .	1220	<i>Manoe and his wife sacrificing.</i>

	No.	
Rembrandt van Ryn . . . . .	1223, 8	<i>Portraits of old men.</i>
„ „ . . . . .	1225	<i>Portrait of himself and wife.</i>
„ „ . . . . .	1232	<i>Landscape.</i>
Reni, Guido . . . . .	470	<i>Venus and cupid.</i>
„ „ . . . . .	472	<i>Ninus and Semiramis.</i>
„ „ . . . . .	473	<i>Madonna in adoration.</i>
„ „ . . . . .	474	<i>Christ crowned with thorns.</i>
„ „ . . . . .	476	<i>The risen Saviour and women.</i>
„ „ . . . . .	478	<i>Madonna enthroned with saints.</i>
„ „ . . . . .	479	<i>Christ crowned with thorns.—Oval.</i>
Ribera (Lo Spagnoletto). . . . .	608	<i>S. Mary of Egypt and an angel.</i>
„ „ . . . . .	610	<i>An angel appearing to S. Francis.</i>
„ „ . . . . .	612	<i>Martyrdom of S. Lawrence.</i>
„ „ . . . . .	613, 15	<i>S. Paul the hermit.</i>
„ „ . . . . .	618	<i>Diogenes with his lantern.</i>
„ „ . . . . .	619	<i>Philosopher in meditation.—And other</i>
Rigaud, Hyacinthe . . . . .	676	<i>Augustus III., King of Poland.</i>
Ring, P. de . . . . .	1170	<i>Fruit, &amp;c.</i>
Romano, Giulio . . . . .	82	<i>Holy Family, “della Catina.”</i>
Rosa, Salvator . . . . .	2413, 14	<i>Landscapes.</i>
Rubens, P. P. . . . .	825	<i>Diana and her Nymphs.</i>
„ . . . . .	829	<i>Mythological subject.</i>
„ . . . . .	830	<i>S. Jerome.</i>
„ . . . . .	831	<i>Salome with head of the Baptist.</i>
„ . . . . .	832	<i>Old woman and boys.</i>
„ . . . . .	834	<i>Tigress and lion.</i>
„ . . . . .	835	<i>Satyrs.</i>
„ . . . . .	836	<i>View of the Escorial, Spain.</i>
„ . . . . .	837	<i>Boar-hunt.</i>
„ . . . . .	838	<i>Judgment of Paris.—Small.</i>
„ . . . . .	839	<i>The garden of Love.</i>
„ . . . . .	840	<i>Mercury and Argus.—Small.</i>
„ . . . . .	842	<i>Study for the ‘Last Judgment.’</i>
„ . . . . .	845	<i>His two sons, Albert and Nicholas.</i>
„ . . . . .	846, 7	<i>Female and male portraits.</i>
„ . . . . .	848	<i>Portrait of a lady and her child.</i>
„ . . . . .	849	<i>Portrait of a man.</i>
„ . . . . .	852, 3	<i>Portraits of Helena Fourment.</i>
Ruysdael, Jacob . . . . .	1436	<i>Landscape, ‘The hunt.’</i>

	No.	
Ruysdael, Jacob . . .	1437	<i>Landscape, 'Cemetery of the Jews.'</i>
" " . . .	1439, 2365	<i>Landscapes.</i>
" " . . .	1443	<i>Landscape, 'The monastery.'</i>
" " . . .	1447	<i>View of a castle.</i>
Ryckaert, David . . .	1016, 17	<i>Peasants.</i>
" " . . .	1019	<i>Still-life.</i>
Sarto, Andrea del . . .	43	<i>Marriage of S. Catharine.</i>
" " . . .	44	<i>Sacrifice of Isaac.—The original, or a fine repetition: another is No. 387 at Madrid.</i>
" " . . .	113	<i>Madonna with cherubs.—And others.</i>
Schalken, G. . . .	1565, 6	<i>Young girl with a light.</i>
Signorelli, Luca . . .	21	<i>Holy Family.</i>
Slingeland, Pieter van . . .	1537	<i>The interrupted lesson.</i>
" " . . .	1538, 9	<i>Genre.</i>
Snyders, Frans . . .	887, 9	<i>Dead game, &amp;c:</i>
" " . . .	891	<i>Boar-hunt.—Figures by Rubens.</i>
" " . . .	892	<i>Game in a kitchen.—And others.</i>
Steen, Jan . . . .	1463	<i>Marriage at Cana.</i>
" " . . . .	1464	<i>Woman feeding her child.</i>
" " . . . .	2432	<i>Abraham and Hagar.</i>
Strozzi, B. . . . .	548	<i>David and Bathsheba.</i>
" . . . . .	549	<i>David and Goliath.</i>
Subleyras, P. . . . .	701	<i>Christ in the house of Simon.</i>
Teniers, D., elder. . . .	907–913.	<i>Various examples.</i>
Teniers, D., younger. . .	915	<i>Flemish Kermess.</i>
" " . . . .	919, 23	<i>Peasants round a table.</i>
" " . . . .	926	<i>Peasants in a village inn.</i>
" " . . . .	928	<i>The alchemist.</i>
" " . . . .	929	<i>Temptation of S. Anthony.</i>
" " . . . .	931	<i>A village fête.</i>
" " . . . .	934	<i>A dentist.</i>
Terburg, G. . . . .	1242	<i>Two soldiers.—An interior.</i>
" . . . . .	1243	<i>Two female figures.—An interior.</i>
" . . . . .	1244	<i>The lesson on the lute.</i>
" . . . . .	1245	<i>A study for the 'Paternal counsel.'</i>
Tiarini, Alessandro . . .	489	<i>Medor and Angelica.</i>
Tintoretto . . . . .	287	<i>Madonna enthroned with saints.</i>
" . . . . .	288	<i>Two portraits.</i>

# DRESDEN: THE GALLERY.

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	No.	
Intoretto . . . . .	289	<i>Knight and two women.</i>
„ . . . . .	290	<i>The fallen angels.</i>
„ . . . . .	293	<i>The woman taken in adultery.</i>
Titian . . . . .	222	<i>The tribute-money—‘Il Cristo d moneta.’</i>
„ . . . . .	223	<i>Madonna with saints.</i>
„ . . . . .	224	<i>Holy Family and donators.</i>
„ . . . . .	225	<i>Venus reclining with cupid, and young man playing the lute.</i>
„ . . . . .	226	<i>Portrait of a young woman.</i>
„ . . . . .	227	<i>A lady in black.</i>
„ . . . . .	228	<i>Portrait.</i>
„ . . . . .	229	<i>A fair woman in white.</i>
„ . . . . .	230	<i>Lavinia, his daughter.</i>
Turchi, Alessandro . . .	336	<i>Venus and Adonis.—And others.</i>
Valdes Leal, J. de . . .	636	<i>Miracle of a saint.</i>
Velasquez de Silva . .	624	<i>Portrait of a man in black.</i>
„ „ attrib. . . . .	622, 3	<i>Portraits.—Probably copies.</i>
Velde, Adrian van de .	1521	<i>A woman drinking.</i>
„ „ „ . . . . .	1522	<i>Landscape.</i>
„ „ „ . . . . .	1523	<i>Ruins.</i>
„ „ „ . . . . .	1524	<i>Skating.</i>
„ „ „ . . . . .	1525	<i>Landscape and cattle.</i>
„ Willem van de . . .	2434	<i>Vessels on the sea.</i>
Vernet, O. J. . . . .	706	<i>A conflagration.</i>
Veronese, Paolo . . . .	299	<i>Adoration of the Magi.</i>
„ „ . . . . .	300	<i>The Marriage at Cana.</i>
„ „ . . . . .	301	<i>Madonna enthroned with saints.</i>
„ „ . . . . .	302	<i>Jesus on the way to Calvary.</i>
„ „ . . . . .	303	<i>The centurion before Christ.</i>
„ „ . . . . .	304	<i>The finding of Moses.</i>
„ „ . . . . .	309	<i>Jesus at Emmaus.</i>
„ „ . . . . .	314	<i>Portrait of Daniel Barbaro.</i>
„ „ . . . . .	315	<i>Presentation in the Temp others.</i>
Vinci, Leonardo da . . .	30	<i>Madonna and S. John.</i>
Watteau, Antoine . . .	687	<i>View on a terrace with figure</i>
„ „ . . . . .	688	<i>A fête champêtre.</i>
Weenix, J. . . . .	1577, 9	<i>Dead game.</i>

	No.	
<b>Werff, Adrian van der</b>	1640	<i>The Magdalen.</i>
„	1642	<i>Infant Jesus and S. John.</i>
„	1645	<i>Abraham and Hagar.</i>
„	1646	<i>A lady and gentleman playing chess.</i>
<b>Weyden, Rogier van der,</b> attrib. . . . .	1718	<i>Christ on the Cross.</i>
<b>Wouwerman, P.</b> . . . .	1325-89.	Among these numerous works the following are the best:—
„ . . . .	1339	<i>Cavaliers at a forge.</i>
„ . . . .	1355	<i>Departure for the hunt.</i>
„ . . . .	1356	<i>Return from the hunt.</i>
„ . . . .	1357	<i>Horsemen at a village inn.</i>
„ . . . .	1368	<i>Hawking party.</i>
„ . . . .	1375	<i>Cavalry skirmish.</i>
<b>Zurbaran, F.</b> . . . .	627	<i>A saint refusing the papal crown.</i>

## THE STÄDEL PICTURE GALLERY AT FRANKFORT.

CATALOGUE OF 1873 AND A SUPPLEMENT OF 1877.

*Pictures last examined in 1877.*

	No.	
<b>Amberger, C.</b> . . . .	84	<i>Portrait of a young man.</i>
<b>Angelico, Fra, da Fiesole</b>	7	<i>Madonna enthroned with angels.</i>
<b>Antonello da Messina</b> .	16	<i>Head of S. Sebastian.</i>
<b>Baldovinetti, Alessandro</b>	426	<i>Madonna and saints in adoration.</i>
<b>Barnaba da Modena.</b> .	1	<i>Madonna.</i>
<b>Bega, Cornelis</b> . . . .	227, 8	<i>Interiors.</i>
<b>Bellini, Giovanni, School</b> of . . . . .	{ 18	<i>S. Jerome as a Cardinal.</i> —A good re- petition of No. 694 in our National Gallery, London, also a school copy.
<b>Berckheyden, Gerrit.</b> .	267	<i>The Stadhuys, Amsterdam.</i>
<b>Bol, Ferdinand</b> . . . .	150, 1	<i>Two portraits.</i>
<b>Botticelli, Sandro</b> . .	10	<i>Large portrait in profile.</i>
„ „ . . . .	11	<i>Madonna with the Baptist.</i>
<b>Brouwer, Adrian</b> . . .	233, 4	<i>Peasants.</i>
„ „ . . . .	234A	<i>A man taking medicine.</i>
<b>Bruyn, Bartholomäus</b> .	101, 2	<i>Male portraits.</i>

	No.	
Bruyn, Bartholomäus . . .	103	<i>Female portrait.</i>
Canale, Antonio . . .	33, 5	<i>Venetian scenes.</i>
Carpaccio, Vittore . . .	18A	<i>Madonna with S. John.</i>
Cesare da Sesto . . .	36	<i>S. Catharine.</i>
Ceulen, J. van . . .	121	<i>Portrait.</i>
Christus, Petrus . . .	60	<i>Madonna.</i>
Cima da Conegliano . . .	19	<i>Madonna.</i>
Clouet, François . . .	429	<i>A small portrait.</i>
Crivelli, Carlo . . .	14, 15	<i>The Annunciation.</i>
Cuyp, Albert . . .	166	<i>Portrait of a boy.</i>
Dow, G. . . .	244A	<i>Candlelight scene.</i>
Dürer, Albrecht . . .	86	<i>Portrait of a girl.</i>
" " . . .	87	<i>Portrait of his father.</i>
Dyck, Anton van . . .	117	<i>Portrait of a young man.</i>
Eeckhout, Gerb. van den	149	<i>Portrait.</i>
Everdingen, Aldert van .	201	<i>Landscape.</i>
Eyck, Jan van . . .	59	<i>The Madonna, "del Luca."</i>
Florentine School . . .	11A	<i>Portrait of a girl.</i>
Francia, Francesco . . .	41	<i>Portrait of a young man.</i>
Garofalo (Tisio) . . .	43	<i>A Holy Family.</i>
German School, 16th century . . .	89-92	<i>Portraits.</i>
Goyen, Jan van . . .	173A	<i>A canal with boats.</i>
Hals, Frans . . .	158, 9	<i>Portraits of a man and his wife.</i>
" " . . .	160	<i>Female portrait.</i>
Heem, Jan D. de. . .	270	<i>Fruit-piece.</i>
Hobbema, Meindert . . .	203, 203A	<i>Landscapes.</i>
Holbein, Hans, elder . .	76-82	<i>The history of the Passion.</i>
" " younger. . .	83	<i>Portrait.</i>
" " " . . .	83A	<i>Portrait.—Probably early work.</i>
Hondecoeter, Melchior .	276	<i>Poultry.</i>
Kalf, Willem . . .	277	<i>Still-life.</i>
Koring, Philip de . . .	155	<i>Landscape.</i>
Lippi, Fra Filippo . . .	8	<i>A Crucifixion.</i>
Lochner, Stephan, at- trib. . . . .	57, 58	<i>Two series of small works relat to the martyrdom of the tw apostles.</i>
Lucas van Leiden . . .		
Macrino d'Alba . . .	70A	<i>Christ on the Cross.</i>
	6	<i>Three compartments in one frame.</i>

	No.	
Andrea . . .	13	<i>S. Mark.</i>
the 'Death		
irgin' . . .	99	<i>Altarpiece with wings.</i>
Hans . . .	63	<i>Portrait.</i>
inçois . . .	55	<i>Landscape.</i>
. . . . .	25, 6	<i>Altarpieces.</i>
B. . . . .	27	<i>Portrait.</i>
ter . . . . .	262, 3	<i>Church interiors.</i>
Gaspar . . .	236	<i>Portrait.</i>
P. . . . .	39	<i>Madonna with S. John.</i>
ebast. del . .	22	<i>Female portrait.</i>
t . . . . .	144	<i>A small Scripture subject.</i>
. . . . .	52	<i>Susannah and the elders.</i>
. P. . . . .	112	<i>King David and the harp.</i>
. . . . .	113A	<i>Diogenes.—A sketch.</i>
. . . . .	115	<i>Portrait of a child.</i>
. . . . .	273	<i>A flower-piece.</i>
Jacob . . .	191	<i>A landscape.</i>
to . . . . .	45	<i>Virgin praying.</i>
G. . . . .	246	<i>Candlelight subject.</i>
l, P. van . .	168	<i>Interior of a slaughter-house.</i>
. . . . .	127	<i>Fight of animals.</i>
. . . . .	231	<i>Man and woman joking.</i>
. . . . .	232	<i>An alchemist.</i>
t, D., or Bouts	58A	<i>Augustus and the sibyl.</i>
David, younger.	134	<i>The smoker.</i>
" "	135	<i>Landscape.</i>
G. . . . .	235	<i>Figure in an interior.</i>
t. B. . . . .	32	<i>A group</i>
trib.. . . .	23	<i>Portrait.</i>
, D. . . . .	51	<i>Portrait of Cardinal Borgia.</i>
. . . . .	51A	<i>Portrait of the Infanta Maria Teresa.</i>
P. . . . .	30	<i>Mars and Venus.</i>
an . . . . .	278	<i>Dead game.</i>
, . . . . .	279	<i>Male portrait.</i>
R. van der, elder	61	<i>Madonna and saints.</i>
" "	62	<i>Three panels, from the Life of S. John Baptist.—Small replicas of the larger work at Berlin, No. 534B.</i>



	No.	
Weyden, R. van der,		
'younger' . . . . .	67-9	<i>Three large panels.</i>
"       "       "	70	<i>The thief on the cross.</i>
Wynants, Jan . . . . .	198	<i>Landscape.</i>

## THE ROYAL PINACOTHEK AT MUNICH.

### CATALOGUE OF 1875.

*Pictures last examined in 1877.*

	No.	
Albani, F. . . . .	1235	<i>Venus and Adonis in a landscape.</i>
Albertinelli, Mariotto . . . . .	545	<i>An Annunciation.</i>
Altdorfer, Albrecht . . . . .	761	<i>Alexander's victory over Darius.—Dated 1529.</i>
Angelico, Fra . . . . .	1204, 5, 7, 8	<i>Predella.</i>
"       "       attrib. . . . .	1203	<i>The Eternal in glory with angels.—Not genuine: C. and C.</i>
Bartoli, Taddeo . . . . .	1143	<i>A triptych—The Ascension.</i>
Bassano, Jacopo . . . . .	1225	<i>S. Jerome.</i>
Baroccio, F. . . . .	494	<i>Saviour appearing to the Magdalen.—Dated 1590.</i>
Bega, C. . . . .	950	<i>Interior.</i>
Beham, B. . . . .	72	<i>Woman brought to life in the presence of the true Cross.</i>
"       "       "       "       " . . . . .	98	<i>The devotion of Marcus Curtius.</i>
Bellini, Giovanni, attrib. . . . .	1196	<i>His own portrait. — Probably by Gentile: C. and C.</i>
Bellotti, Bernardo . . . . .	476	<i>View of Munich.</i>
Berchem, N. . . . .	223, 8, 1023, 7, 30	<i>Landscapes.</i>
Bles, Hendrik de . . . . .	683	<i>Adoration of the Magi.</i>
Bol, F. . . . .	179	<i>Sacrifice of Isaac.</i>
Both, A. and Jan . . . . .	173, 330, 479, 970	<i>Italian landscapes.</i>
Botticelli, S. . . . .	555	<i>An Entombment.</i>
Bouts, Dierick . . . . .	636	<i>Israelites gathering manna.</i>
"       "       "       "       " . . . . .	647	<i>Meeting of Abraham and Melchisedek.</i>
"       "       "       "       " . . . . .	650	<i>The kiss of Judas.</i>
Bril, Paul . . . . .	805	<i>Landscape.</i>

	No.
Brouwer, A. . . . .	273, 1107 <i>Interiors</i> .—And others.
Brueghel, Jan . . . . .	— Several in Cabinets VIII. and IX.
„ Pieter . . . . .	784 <i>Preaching of John Baptist</i> .
„ „ . . . . .	801 <i>Village fair</i> .
Bruyn, B. . . . .	687, 8 <i>Wings of a triptych</i> .
„ . . . . .	704, 5, 6 <i>Altarpiece</i> .
Burgkmair, Hans . . . . .	65 <i>S. John on the Isle of Palmos</i> .
„ „ . . . . .	73 <i>Esther before King Ahasuerus</i> .
Canale, Antonio . . . . .	1209, 10, 13, 14 <i>Views of Venice</i> .
Cano, Alonso . . . . .	353 <i>Appearance of the Virgin to S. Anthony</i> .
Caracci, Agostino . . . . .	422 <i>S. Francis receiving the stigmata</i> .
„ Annibale . . . . .	440 <i>Susannah at the bath</i> .
„ „ . . . . .	1252 <i>A Pietà</i> .
„ Ludovico . . . . .	435 <i>S. Francis</i> .
Caravaggio . . . . .	532 <i>Christ crowned with thorns</i> .
Cignani . . . . .	1281 <i>A Magdalen</i> .
Cima da Conegliano, } School of . . . . . }	1200 <i>Madonna and saints</i> .—Probably by Basaiti: C. and C.
Claude Lorraine . . . . .	331, 9, 407, 16, 32, 3 <i>Landscapes</i> .
Coello, C. . . . .	379 <i>Miracle of S. Peter of Alcantara</i> .
Cologne, Master of . . . . .	630, 1, 2 <i>A triptych</i> .
„ Wilhelm of. . . . .	607 <i>S. Veronica</i> .
„ School of . . . . .	593–607 in cabinet I. illustrate the early masters of this school, between 1360 and 1460.
„ „ . . . . .	609–26 in cabinet II. illustrate the early masters influenced by Flanders, be- tween 1460 and 1520. Among them is an altarpiece by the master of the <i>Lyversberg Passion</i> , Nos. 613–18.
Cranach, Lucas, elder . . . . .	56 <i>Woman taken in adultery</i> .
„ „ „ . . . . .	83 <i>Lucretia</i> .—Dated 1524.
„ „ „ . . . . .	729 <i>Adam and Eve</i> .
„ „ „ . . . . .	733 <i>Portraits of Luther and Melancthon</i> .
„ „ „ . . . . .	734 <i>Madonna</i> .
„ „ „ . . . . .	736 <i>Lot and his daughters</i> .
„ „ „ . . . . .	749 <i>The Crucifixion—A triptych</i> .
„ manner of . . . . .	1282 <i>Portrait</i> .
Crayer, G. de. . . . .	314 <i>Madonna enthroned with saints</i> .

	No.	
Credi, Lorenzo di . . . . .	553	<i>A Nativity.</i> —Almost identical with No 1287 in the Uffizi, Florence.
Cuyp, A. . . . .	1004	<i>Near a camp.</i>
" . . . . .	1035	<i>Fowls in a stable.</i>
Denner, B. . . . .	769, 79	<i>Portraits.</i>
Dolci, C. . . . .	453	<i>Madonna.</i>
" . . . . .	471	<i>Magdalen.</i>
Dow, G. . . . .	864	<i>His own portrait.</i>
" . . . . .	869	<i>Woman at her toilette.</i>
" . . . . .	876	<i>The charlatan.</i> —And others.
Dughet, G. (Poussin) . . . . .	1259	<i>Landscape.</i> —And others.
Dürer, Albrecht . . . . .	1	<i>Portrait of Stephan Baumgartner.</i>
" . . . . .	2	<i>The Nativity.</i>
" . . . . .	3	<i>Lucas Baumgartner.</i>
" . . . . .	71	<i>SS. John and Peter.</i>
" . . . . .	76	<i>SS. Paul and Mark.</i>
" . . . . .	93	<i>Lucretia.</i> —Dated 1518.
" . . . . .	712	<i>Portrait of Krell.</i> —Dated 1499.
" . . . . .	716	<i>His own portrait.</i> —Dated 1500.
" . . . . .	720	<i>Portrait of his father.</i> —Dated 1497.
" . . . . .	731	<i>Portrait of Wohlgemuth.</i> —Dated 1516
" . . . . .	739	<i>Portrait of a young man.</i> —Dated 150
Dyck, Anton van . . . . .	175	<i>Holy Family.</i>
" . . . . .	193	<i>Portrait of Liberti, organist of Antwer</i>
" . . . . .	198	<i>S. Sebastian.</i>
" . . . . .	203, 12	<i>Pietàs.</i>
" . . . . .	206, 7	<i>Portraits.</i>
" . . . . .	209	<i>Portrait of Charles Maléry.</i>
" . . . . .	217	<i>Two portraits.</i>
" . . . . .	313, 15	<i>Burgomaster of Antwerp and his wi</i>
" . . . . .	333, 45, 7	<i>Male portraits.</i>
" . . . . .	927	<i>Portrait of Maria de' Medici.</i>
" . . . . .	928	<i>Portrait of Alexander Scaglio.</i>
" . . . . .	929	<i>Count John of Nassau.</i>
" . . . . .	930	<i>Gustavus Adolphus of Sweden.</i>
" . . . . .	934	<i>The painter Palamedes.</i>
" . . . . .	940	<i>Count of Wallenstein.</i>
" . . . . .	1308, 1414	<i>Female portraits.</i>
" . . . . .	926, 7, 34, 5, 6	<i>Small studies.</i> —And other

	No.	
hout, G. van den . . .	871	<i>Christ among the doctors.</i>
lbrechsten . . .	91	<i>Crucifixion.</i>
lingen, Van. . .	225	<i>Landscape.</i>
, Van, copy of . . .	55, 61	<i>Queen of heaven and S. John Baptist.</i>
cia, F. . . . .	575	<i>Madonna.</i>
. . . . .	577	<i>Madonna in adoration.</i>
J. . . . .	325	<i>Game guarded by dogs.</i>
. . . . .	339	<i>Boar-hunt.</i>
. . . . .	341	<i>Game.</i>
falo . . . . .	1172	<i>Madonna.</i>
. . . . .	1333	<i>Pietà.</i>
landajo, D. . . . .	556, 7, 8	<i>An altarpiece.</i> —Formerly in S. M. Novella, Florence.
„ attrib. . . . .	538	<i>Pietà.</i> —By Filippino Lippi: C. and C.
lano, Luca . . . . .	442	<i>Massacre of the Innocents.</i>
„ „ . . . . .	569	<i>Christ at the well.</i>
gione, attrib. . . . .	582	<i>Portrait.</i> —By Palma Vecchio: C. and C.
„ „ . . . . .	470	<i>Woman with the mirror.</i> —In the spirit of Pordenone: C. and C.
o, attrib. . . . .	1148	<i>The Last Supper.</i>
„ . . . . .	1152	<i>Christ on the Cross.</i>
„ . . . . .	1420	<i>Christ in Limbo.</i>
, Hugo van der . . . . .	635	<i>Annunciation.</i>
n, Jan van . . . . .	1378, 1417	<i>Landscapes.</i>
acci . . . . .	533, 5, 6, 40	<i>Four saints.</i>
ewald . . . . .	69	<i>S. Matthew.</i> —And others.
o Reni . . . . .	527	<i>Assumption of the Virgin.</i>
lem, Gerhard van . . . . .	84, 5, 6	<i>A triptych.</i>
, Frans . . . . .	311	<i>Family group.</i>
n, J. de . . . . .	933, 1012	<i>Flowers and fruit.</i>
t, B. van der . . . . .	1002, 1287	<i>Two portraits.</i>
rema, M. . . . .	1036	<i>Landscape.</i>
ein, Hans, elder . . . . .	15, 16, 17	<i>An altarpiece.</i> —And several others.
younger, attrib. . . . .	97	<i>Male portrait.</i>
lecoeter, M. . . . .	219, 344	<i>Poultry.</i>
„ . . . . .	1298	<i>A park with poultry.</i>
horst, G. . . . .	310, 342	<i>Two subjects.</i>

	No.	
Honthorst, G. . . . .	328, 1301	<i>Two subjects.</i>
Hooghe, Pieter de . . . .	1122	<i>An interior.</i>
Jardin, Karel du. . . . .	242	<i>Figures in a landscape.</i>
Jordaens, Jacob . . . . .	181	<i>Twelfth day, a banquet.</i>
„ „ . . . . .	324	<i>Satyr and peasant.</i>
Kalf, Willem . . . . .	384	<i>Still-life.</i>
Kaufmann, Angelica. . . .	152	<i>Her own portrait.</i>
Keyser, Th. de . . . . .	1010	<i>An interior.—Dated 1658.</i>
Kulmbach, Hans (Wagner) . . . . .	40–6	<i>Two saints.</i>
Le Brun, C. . . . .	392	<i>Repentant Magdalen.—Said to be portrait of Madame la Vallière.</i>
Leiden, Lucas van . . . . .	743	<i>An altarpiece.</i>
Lippi, Filippo . . . . .	554	<i>Annunciation.</i>
„ „ . . . . .	1169	<i>Madonna.</i>
„ Filippino . . . . .	563	<i>Christ appearing to the Virgin.</i>
Lotto, Lorenzo . . . . .	552	<i>Marriage of S. Catharine.</i>
Luini, B., attrib. . . . .	565	<i>S. Catharine.—By Andrea Solario and C.</i>
Lyversberg ‘Passion,’ Master of . . . . .	613–18	<i>An altarpiece.</i>
Maas, Nicholas . . . . .	190, 1	<i>Portraits.</i>
Mabuse, Jan Gossaert . . . .	99	<i>S. Michael and a donor.</i>
„ „ . . . . .	633	<i>Jupiter and Danae.—Dated 1527.</i>
„ „ . . . . .	707	<i>Madonna.</i>
Mantegna, Andrea, attrib. . . . .	549	<i>Madonna and saints.—By Bono Ferrara: C. and C.</i>
Maratta, Carlo . . . . .	1230	<i>Sleeping child.</i>
Marinus . . . . .	44	<i>A version of the “Misers.”</i>
Masaccio, attrib. . . . .	1150	<i>His own portrait.—Not genuine.</i>
Masolino, attrib. . . . .	1164	<i>Annunciation. — Probably an e Filippo Lippi: C. and C.</i>
Master of ‘Death of the Virgin’ . . . . .	660, 2, 3	<i>An altarpiece.</i>
Matsys, Quintin . . . . .	80	<i>The money-changers.</i>
Melem, Hans van . . . . .	668–74	<i>An altarpiece.</i>
Memling, Hans . . . . .	640	<i>S. John Baptist.—Painted in 1470 and C.</i>
„ „ . . . . .	641	<i>Adoration of the Magi.</i>

	No.	
ing, Hans . . .	642	<i>S. Christopher.</i>
„ . . .	665	<i>The seven joys of the Virgin.</i> —Painted in 1480.
s, A. R. . . .	153	<i>His own portrait.</i>
i, G. . . . .	957	<i>Kitchen interior.</i>
. . . . .	1121	<i>The feast.</i>
s, Frans van, elder	879	<i>The sick woman.</i>
„ „ .	988	<i>“La botte de Mieris.”</i>
„ „ .	1014	<i>Interior.</i>
„ „ .	1015	<i>Lady before the glass.</i>
„ „ .	1040	<i>The breakfast.</i>
„ „ .	1058	<i>A man seated.</i> —And others.
on, A. . . . .	108, 11	<i>Still-life.</i>
oyer . . . . .	1324	<i>Flowers.</i>
ito . . . . .	152	<i>Portrait.</i>
attrib. . . . .	1211	<i>Portrait.</i> —Dated 1523.
, Antonio . . .	1293	<i>Male portrait.</i>
ni . . . . .	452	<i>Portrait.</i>
llo . . . . .	348, 9, 57	<i>Beggar-boys.</i>
. . . . .	368	<i>A fruit-girl.</i>
. . . . .	371	<i>S. Francis healing a paralysed man.</i>
. . . . .	376	<i>An old woman and boy.</i>
s, Pieter . . .	1065	<i>Church interior.</i>
. Artus van der	1379	<i>Moonlight.</i>
Eglon van der .	1055	<i>A lady fainting.</i>
her, G. . . . .	777	<i>A concert.</i>
, . . . . .	780	<i>An interior.</i> —And others.
hatel, N. . . .	1424	<i>Female portrait.</i>
le, A. van . . .	835, 78	<i>Interiors.</i> —And others.
Isaac van . . .	843	<i>The skaters.</i>
a Vecchio . . .	588	<i>Madonna worshipped by S. Roch.</i>
ezzano . . . . .	541	<i>Madonna between saints.</i> —Dated 1513.
oja della Cruz .	370, 8	<i>Two portraits.</i>
iss, Ch. . . . .	113	<i>Wolf devouring a lamb.</i>
gino . . . . .	561	<i>Madonna appearing to S. Bernard.</i>
, . . . . .	590	<i>Madonna in adoration.</i>
bo, Seb. del, at-		
b. . . . .	579	<i>Three saints.</i> —Not genuine.
juoli, The . . .	1157, 62, 7	<i>Three small works in tempera.</i>

	No.	
Pordenone, G. A., attrib.	482	<i>A concert.</i> —Suggests Florigerio : C. and C.
Potter, Paul . . . .	1103	<i>Landscape with cattle.</i>
Poussin, N. . . . .	408	<i>Midas and Bacchus.</i>
" . . . . .	417	<i>Pietà.</i>
Procaccini, G. C. . . .	426	<i>Holy Family.</i>
" . . . . .	1237	<i>Madonna.</i>
Pulzone, S. . . . .	1227	<i>Female portrait.</i>
Raphael Sanzio . . . .	534	<i>Holy family "del Canigiani."</i>
" . . . . .	547	<i>Madonna "della Tenda."</i>
" . . . . .	585	<i>Portrait.</i>
" . . . . .	1206	<i>Madonna "di Tempi."</i>
" . . . . . attrib.	1173, 80, 5	<i>Predella.</i> —By Perugino : C. and C.
" . . . . . in the manner of	1189	<i>Madonna.</i>
Ravesteyn, Jan van . . .	182, 4	<i>Two portraits.</i>
Rembrandt . . . . .	196	<i>His own portrait.</i>
" . . . . .	323, 9	<i>Portrait of Govert Flinck and his wife.</i>
" . . . . .	337, 43	<i>Portraits.</i>
" . . . . .	847	<i>The Ascension.</i>
" . . . . .	848	<i>The Nativity.</i>
" . . . . .	849	<i>The Deposition.</i>
" . . . . .	850	<i>Christ raised on the Cross.</i>
" . . . . .	851	<i>The Resurrection.</i>
" . . . . .	852	<i>The Entombment.</i>
" . . . . .	860	<i>Autumn landscape.</i>
" . . . . .	882	<i>Jesus in the Temple.</i>
" . . . . .	1299	<i>Holy Family.</i> —Dated 1663.
Reni, Guido . . . . .	527	<i>Assumption.</i>
Ribera, José (Spagno- letto) . . . . .	354	<i>Death of Seneca.</i> —Dated 1645.
" . . . . .	363	<i>Martyrdom of S. Andrew.</i>
" . . . . .	381, 5, 6	<i>Saints.</i>
Rubens, P. P. . . . .	244	<i>Count Arundel and his wife.</i>
" . . . . .	245	<i>The lion-hunt.</i>
" . . . . .	246	<i>SS. Peter and Paul.</i>
" . . . . .	250	<i>Fall of the condemned.</i>
" . . . . .	253	<i>Portrait of Philip IV.</i>
" . . . . .	255	<i>Samson and Delilah.</i>

	No.	
bens, P. P.	256	<i>Portrait of himself and his wife.</i>
"	258	<i>Last Judgment.</i>
"	260, 79, 920	<i>Portraits of Helena Fourment.</i>
"	262	<i>Crucifixion.</i>
"	263	<i>Seven cupids.</i>
"	267, 8	<i>Two portraits.</i>
"	269	<i>Massacre of the Innocents.</i>
"	271	<i>Meleager and Atalanta.</i>
"	281	<i>Triumph of Religion over Vice.</i>
"	284	<i>A landscape.</i>
"	287	<i>Rubens and Helena Fourment.</i>
"	288, 9	<i>Two small studies.</i>
"	291	<i>The daughters of Leucippe.</i>
"	889	<i>Study for the Last Judgment.</i>
"	908	<i>The Resurrection of the Just.</i>
"	916, 22	<i>Landscapes.</i>
"	917	<i>Battle of the Amazons.</i>
"	1303	<i>Esau and Jacob.</i>
"	1307, 85	<i>Two studies.</i>
uysch, Rachel	862	<i>Flowers in a crystal vase.</i>
" "	1001	<i>Still-life.</i>
" "	1016, 1117	<i>Flowers, &amp;c.</i>
uysdael, Jacob	322	<i>Landscape.</i>
" "	1038, 45	<i>Landscapes.</i>
" "	1096	<i>Winter scene.—And others.</i>
urto, Andrea del, attrib.	576	<i>Bust of S. Joseph.</i>
" "	548	<i>Holy Family.—A copy of that in the Louvre, not genuine: C. and C.</i>
" "	1174, 5, 81, 6	<i>Studies for the Scalzo frescoes at Florence.—Authorship doubtful: C. and C.</i>
haffner, Martin	7, 21, 5, 36	<i>Folding doors of an organ.</i>
hidone, B.	1219	<i>A Magdalen.</i>
hongauer, Martin	738	<i>His own portrait.</i>
huhlein, Hans	11, 13	<i>Parts of an altarpiece.</i>
uyders, Frans	205	<i>Still-life.</i>
" "	297	<i>Two lionesses pursuing a kid.</i>
" "	305	<i>A lioness and a wild boar.</i>
" "	317	<i>A boar-hunt.</i>



	No.	
Sodoma, Il (Bazzi) . . .	1194	<i>Holy Family.</i>
Steen, Jan . . . . .	842	<i>A quarrel.</i>
" " . . . . .	855	<i>The doctor's visit.</i>
Teniers, David, younger. .	299	<i>Italian fair.</i>
" " " . . . . .	840	<i>Peasants playing cards.</i>
" " " . . . . .	844	<i>Players and drinkers in an inn.</i>
" " " . . . . .	1125	<i>Players and drinkers in an inn.—At others.</i>
Terburg, G. . . . .	243	<i>Interior of a peasant's room.</i>
" . . . . .	1029	<i>Boy and dog.</i>
" . . . . .	1062	<i>Interior.</i>
Tiarini, Alessandro . . .	433	<i>A mythological subject.</i>
Tiepolo, J. B. . . . .	1397	<i>Adoration of the Magi.</i>
Tintoretto (Robusti) . . .	1223	<i>Portrait of Vesalius.</i>
Titian . . . . .	467	<i>Male portrait.</i>
" . . . . .	496	<i>Portrait of Charles V.—Dated 1548.</i>
" . . . . .	524	<i>Venus and a Bacchante.—Painted sub- sequently to Titian's time: C. and C.</i>
" . . . . .	587	<i>Holy Family.—Painted between 1520- C. and C.</i>
" . . . . .	591	<i>Madonna.—Late work.</i>
" . . . . .	1238	<i>Jupiter and Antiope.</i>
" . . . . .	1329	<i>The crowning with thorns.</i>
" attrib. . . . .	489	<i>A portrait.—By Tintoretto: C. and</i>
Valentin, M. . . . .	406	<i>Queen Artemisia and the basket-maker.</i>
" . . . . .	1399	<i>Soldiers gambling.</i>
Veen, Otho van . . . . .	827-32	<i>The triumph of the Church.</i>
Velasquez . . . . .	366	<i>His own portrait.</i>
" . . . . .	366A	<i>A portrait.</i>
" . . . . .	367	<i>Portrait of Card. Rospigliosi.</i>
" . . . . .	1311	<i>An Infanta of Spain.</i>
" . . . . .	1414A	<i>The Duke of Olivares.</i>
Velde, A. van de . . . . .	194	<i>Landscapes and cattle.</i>
Vernet, C. J. . . . .	—	<i>Several examples.</i>
Veronese, P. . . . .	495	<i>Repose in Egypt.</i>
" . . . . .	1224	<i>Adoration of the Magi.</i>
" . . . . .	1332	<i>The Centurion of Capernaum.</i>
Vinci, Leonardo da, School of . . . . .	1335	<i>Madonna.</i>

	No.		
as, Cornelis de . . .	231	<i>A family group.</i>	
'aterloo, Ant. . . .	210, 1375	<i>Landscapes.</i>	
'atteau, Antoine . . .	1312	<i>Ladies and gentlemen in a park.</i>	
'eenix, Jan . . . .	227, 34, 320	<i>Dead game.</i>	
" " . . . .	235	<i>A boar-hunt.</i>	
" " . . . .	326	<i>A dog overthrows a cage of pigeons.</i>	
" " . . . .	332	<i>Dead game and poultry.</i>	
" " . . . .	340	<i>Dead game and dogs.</i>	
Verff, Ad. van der . .	1070-99,	filling Cabinet XVI.	
Veyden, Rogier van der.	627	<i>The Annunciation.</i>	} <i>An altar-piece.</i>
" " . . . .	628	<i>The Adoration of the Magi.</i>	
" " . . . .	629	<i>Presentation in the Temple.</i>	
" " . . . .	634	<i>S. Luke painting the Virgin.</i>	
Vohlgemuth, Michael .	22	<i>Christ in the garden.</i>	} <i>Parts of an altarpiece.—Dated 1465.</i>
" " . . . .	27	<i>The Crucifixion.</i>	
" " . . . .	34	<i>Descent from the Cross.</i>	
" " . . . .	39	<i>The Resurrection.</i>	
" " . . . .	82	<i>The Marriage of S. Catharine.</i>	
" " . . . .	1415	<i>The twelve apostles departing.</i>	
" " . . . .	1423	<i>A Crucifixion.</i>	
Vouwerman, P. . . .	208	<i>The stag-hunt.</i>	
" . . . .	989	<i>Cavaliers in a stable.</i>	
" . . . .	1011	<i>A camp.—And others.</i>	
Vynants, Jan . . . .	309	<i>Landscape, morning.</i>	
" " . . . .	319	<i>Landscape, evening.</i>	
" " . . . .	1118	<i>Landscape.</i>	
leitblom, Bart. . . .	714, 18	<i>Two saints.</i>	
" " . . . .	1373, 4	<i>Two saints.—And others.</i>	
'urbaran, Francisco . .	351	<i>Return of the Virgin and S. John from the tomb.</i>	
" " . . . .	373	<i>A saint in meditation.</i>	

## THE GERMAN MUSEUM, NÜRNBERG.

*Pictures examined in 1877.*

In the German Museum, Nürnberg, are numerous pictures, chiefly of the early German schools, which are referred to in the general

catalogue of the museum; the majority, however, are by unknown masters, and such art as they exhibit is of a rude kind. A few pictures are choice, and will be named with their numbers from the catalogue (date 1877). Very recently the pictures formerly in the Rathhaus have been removed to the museum; but they are not yet catalogued, and have no numbers.

At the end of the gallery are

	No.	
Dürer, Albrecht . . .	1348	<i>The portrait of Hieronymus Holzschuher.</i> —Dated 1526.
„ „ attrib. . .	1351	<i>A fine male head.</i>
„ „ „ . . .	1349	<i>A Hercules with bow.</i> —Much injured.
Pencz, G. . . . .	1352, 3	<i>Two portraits.</i>

In the same gallery are a few heads, by Lucas Cranach, Nos. 1326-9, and some fair examples of the school of Wohlgemuth, Nos. 1343-7.

In another room, among the pictures from the Rathhaus, are two portraits, larger than life-size, of the Emperors Charlemagne and Sigismund, by Albrecht Dürer; a fine *Madonna*, by Burgkmair, dated 1509; an *Interior*, by Pieter de Hooghe; a *Portrait of Erasmus*, by G. Pencz; a *Head of a youth*, by Rembrandt; several good portraits by Kupetzky; among many others of less interest.

## THE ROYAL GALLERY IN THE MORITZ-KAPELLE, NÜRNBERG.

### CATALOGUE WITHOUT DATE.

*Pictures last examined in 1877.*

No.	
4B	Early German School . <i>S. Hubert.</i>
4c	Wohlgemuth . . . <i>S. Bridget.</i>
6	Israel van Meckenen . <i>Death of the Virgin.</i>
12	Albrecht Altdorfer . . <i>Martyrdom of S. Stephen.</i>
12c	Mabuse, attrib. . . <i>Allegory of life and death.</i> —A diptych.
15	„ school of . . <i>Presentation in the Temple.</i>
16	Engelbrechtsen, C. . . <i>Descent from the Cross.</i>
19	J. H. de Bles . . . <i>A king's retinue.</i>
21	Martin van Heemskerck. <i>A rotive altarpiece.</i>
21B	Cranach . . . . <i>Portrait of Luther.</i>



No.	
113	Hans Schöpfer . . . . <i>Portrait.</i>
124	Balitung Grün . . . . <i>Madonna.</i>
124a	Nürnberg painter . . . . <i>Portrait.</i>
124b	Holbein . . . . . <i>Portrait of Luther's wife.</i>
129, 31	Cranach, elder . . . . <i>Two Depositions.</i> —Cranach has painted himself as Joseph of Arimathea, and Luther as Nicodemus.
134b	School of Holbein . . . . <i>Portrait.</i>
133, 5	Unknown . . . . . <i>Donators, father and son, mother and daughters.</i>
138	Bargknair . . . . . <i>Marriage of the Virgin.</i>

## THE ROYAL GALLERY OF PICTURES AT STUTTGART.

### CATALOGUE OF 1876.

#### *Pictures examined in 1877.*

The chief object of a visit to this gallery is to attain a knowledge of the works of Bartholomæus Zeitblom, the most distinguished master at Ulm of the Swabian school, as well as of some by his followers. A few other pictures will be mentioned among the 700 canvases, most of them without any merit, which form this collection.

#### *Room III.*

No.	
Beham, Barth. . . . .	435 <i>S. Benedict is a landscape.</i>
Cranach, Lucas, elder . . . .	368, 457 <i>Female and male portraits.</i>
Vos, C. von Ulm . . . . .	430-2 <i>Sacred subjects.</i>
Zeitblom, Barth. . . . .	411, 12, 29 <i>John Baptist and others.</i>
" " . . . . .	421-7 <i>An altarpiece, of which the principal subject is the Visitation, dated 1496. The other subject is the Miracle of S. Valentine. The remaining panels are saints.</i>
" " . . . . .	439, 40, 3, 4, 6 <i>Figures of saints.</i>
" " . . . . .	452 <i>The Birth of Christ.</i>

In this room there are several good works by unknown masters of the Swabian school.

*Room II.—Italian School.*

No.

Bellini, Giovanni, at-

trib. . . . . 4 *Dead Christ.*Titian, attrib. . . . . 5 *Repentant Magdalen.*—A good school  
copy of the Naples original.*Cabinet V.*

No.

Does, J. van der . . . . 272 *Sheep and dog.**Room II.—Netherlandish School.*

No.

Jobbema, M. . . . . 362 *Landscape.*Jondecoeter, M. . . . . 259, 64 *Fowls, &c.*Jurillo, attrib. . . . . 316 *Boy's portrait.*Leer, A. van der. . . . . 334 *Landscape.*Rubens, P. P. . . . . 262 *Weeping Magdalen.**Corridor.*

No.

Jetscher, G. . . . . 561-73 *Portraits.*THE GALLERY IN THE ROYAL ACADEMY OF ARTS  
AT VIENNA.

## CATALOGUE OF 1873.

This gallery has not been personally examined, but a few of the  
best pictures are enumerated below.

14	Jacopo Bassano	. . . .	<i>Moses striking the rock.</i>
18	Guido Reni	. . . .	<i>Virgin in glory.</i>
18	Titian	. . . .	<i>Cupid.</i>
17	Murillo	. . . .	<i>Beggar-boys.</i>
21	L. Bassano	. . . .	<i>Interior.</i>

No.		
334	L. Cranach, younger.	<i>Development of childhood.</i>
339	„ elder	<i>Madonna.</i>
368	„ „	<i>Female portrait.</i>
369	„ younger.	<i>Male portrait.</i>
376	J. Brueghel	<i>Coast scene.</i>
398	Rubens	<i>Tigress and cubs.</i>
403	Rembrandt	<i>Female portrait.</i>
420, 2	Rubens	<i>Allegories.—Sketches.</i>
425	„	<i>Sketch for a ceiling painting.</i>
430	„	<i>Adoration of the shepherds.</i>
436	„	<i>Judgment of Paris.—Sketch.</i>
443	A. van Dyck	<i>Male portrait.</i>
455	Jordaens	<i>Paul and Barnabas.</i>
480	Peter Wouwerman	<i>Animals.</i>
483	Ph. „	<i>Horsemen.</i>
490	C. Dusart	<i>Peasants joking.</i>
493	T. Camphuysen	<i>Italian cottages.</i>

## THE BELVEDERE GALLERY AT VIENNA.

CATALOGUE OF 1873.

*Pictures last examined in 1877.*

*First Floor.*

*Italian Schools.—Room I.*

	No.
Bassano, Jacopo . . .	9 Small composition.
„ „ . . .	12 <i>The good Samaritan.</i>
Farinato, P. . . .	40 <i>Pagan sacrifice.</i>
Palma Vecchio . . .	10 <i>A young hero.</i>
Schiavone, Andrea . .	47 <i>Adoration of the shepherds.</i>
Tintoretto. . . . .	44 <i>Portrait of an old man.</i>
„ . . . . .	53 <i>Christ with the Cross. — And s</i> <i>portraits.</i>
Titian . . . . .	6 <i>Allegorical portraiture.</i>
„ . . . . .	48 <i>Portrait of a Venetian lady.</i>

	No.
Veronese, P. . . . .	34 <i>Judith.</i>
„ . . . . .	50 <i>The Virgin, S. Catharine, and nuns.</i>
„ . . . . .	52 <i>Christ in the house of Jairus.</i>
Vivarini, Luigi . . . .	36 <i>Madonna and angels.</i> —Dated 1489.

## Room II.

	No.
Basaiti, Marco . . . .	62 <i>Calling of James and John.</i> —Dated 1515.
Bellini, Giovanni . . .	43 <i>A Venus.</i> —Painted in 1515.
Bonifazio . . . . .	8 <i>Madonna and saints.</i>
Catena, V. . . . .	33 <i>Man in a black cap.</i>
Cima da Conegliano . .	56 <i>Madonna and saints.</i>
Giorgione . . . . .	57 <i>The three mathematicians.</i> —Said to have been finished by Seb. del Piombo.
„ attrib. . . . .	10 <i>Youth attacked by a soldier.</i> —Suggests Cariani: C. and C.
Lotto, Lorenzo . . . .	47 <i>Madonna and saints.</i>
Moretto . . . . .	7 <i>S. Justina martyr.</i>
Palma Vecchio . . . .	2 <i>Visitation of the Virgin.</i>
„ „ . . . . .	6 <i>Madonna with saints.</i> —Injured.
„ „ . . . . .	9 <i>A young Venetian lady.</i>
„ „ . . . . .	11 <i>Female portrait.</i> —Injured by repainting.
„ „ . . . . .	12 <i>Female portrait.</i>
„ „ . . . . .	13 <i>Lucretia.</i>
„ „ . . . . .	14 <i>A girl.</i>
Titian . . . . .	19 <i>Ecce Homo.</i> —A large composition, dated 1543.
„ . . . . .	27 <i>Portrait of Giacomo Strada.</i> —Painted 1566.
„ . . . . .	29 <i>Portrait of Isabella d'Este.</i>
„ . . . . .	30 <i>Young Jesuit at prayer.</i>
„ . . . . .	35 <i>“La bella di Tiziano.”</i>
„ . . . . .	36 <i>A Danae.</i>
„ . . . . .	37 <i>Portrait.</i> —About 1550: C. and C.
„ . . . . .	39 <i>Madonna with three saints.</i> —Early work and injured.
„ . . . . .	40 <i>Portrait.</i>



	No.
Titian . . . . .	41 <i>Madonna</i> .—Early.
„ . . . . .	46 <i>John Frederick, of Saxony</i> .—Painted in 1548.
„ . . . . .	48 <i>Portrait of Titian at 50 years</i> .
„ . . . . .	59 <i>Allegorical portraiture</i> .
„ . . . . .	60 <i>Woman taken in adultery</i> .—Unfinished. Probably not genuine: C. and C.
„ . . . . .	64 <i>Holy Family with cherries</i> .
„ attrib. . . . .	17 <i>Diana and Calisto</i> .—Probably by a follower: C. and C.
Vivarini, Bart. . . . .	58 <i>Altarpiece in five parts</i> .—Dated 1477.

## Room III.

	No.
Caravaggio . . . . .	5 <i>David with the head of Goliath</i> .
„ . . . . .	27 <i>Madonna "of the Rosary"</i> .
Cortona, Pietro da . . . . .	33 <i>Hagar returns to Abraham</i> .
Feti, D. . . . .	10 <i>Market with many figures</i> .
„ . . . . .	47 <i>Marriage of S. Catharine</i> .
Maratta, Carlo . . . . .	1 <i>Death of Joseph</i> .—And others.
Perugino . . . . .	12 <i>Madonna and two saints</i> .
„ . . . . .	19 <i>Baptism of Christ</i> .
„ . . . . .	81 <i>Madonna enthroned with saints</i> .
Raphael . . . . .	55 <i>Madonna</i> .—Painted in 1505.
Romano, Giulio . . . . .	51 <i>S. Margaret and the dragon</i> .
Rosa, Salvator . . . . .	56, 7 <i>Battle-pieces</i> .
Sassoferrato . . . . .	9 <i>Madonna</i> .

## Room IV.

	No.
Allori, Cristofano . . . . .	20 <i>Judith and Holofernes</i> .—A poor copy of No. 96 in the Pitti.
Bazzi (Il Sodoma) . . . . .	18 <i>Holy Family</i> .
Dolci, Carlo . . . . .	6 <i>Sincerity, allegorical</i> .
„ „ . . . . .	9 <i>Madonna</i> .
Luini, B. . . . .	12 <i>Herodias</i> .—Much injured.
Sarto, Andrea del . . . . .	4 <i>Tobit and the angels</i> .—Injured. The only genuine example here: C. and C.

## Room V.

	No.	
cci, Ag. . . . .	17	<i>S. Francis receiving the stigmata.</i>
Lod. . . . .	20	<i>S. Francis in contemplation.</i>
ani, Carlo . . . . .	3	<i>Madonna.</i>
cia, Francesco, at- b.. . . . }	18	<i>Madonna with saints.—Ruined by re- painting: C. and C.</i>
cino . . . . .	30	<i>Return of the prodigal.</i>
, . . . . .	32	<i>The prodigal son.</i>
, Guido . . . . .	1	<i>Baptism of Christ.</i>
, . . . . .	15	<i>Allegory of the four seasons.</i>
, . . . . .	25	<i>Madonna.</i>
, . . . . .	31	<i>Ecce Homo.—And others.</i>
i, Elisabetta . . . . .	34	<i>Martha and Mary.</i>

## Room VI.

cci, Ann. . . . .	12	<i>Christ and the woman of Samaria.</i>
ggio . . . . .	9	<i>Madonna, "La Zingarella."</i>
, . . . . .	10	<i>Male portrait.</i>
, . . . . .	19	<i>Jupiter and Io.</i>
, . . . . .	21	<i>Ganymede carried by the eagle.</i>
, . . . . .	25	<i>Ecce Homo.</i>
egna, Andrea . . . . .	46	<i>S. Sebastian.</i>
, " . . . . .	42-5, 47-50	<i>Studies for the 'Triumph of Julius Cæsar.'</i>

## Room VII.

nello da Messina . . . . .	60	<i>Dead Christ and angels.—Retouched.</i>
fazio . . . . .	24	<i>SS. Francis and Andrew.</i>
, . . . . .	26	<i>S. Jerome and the Baptist.</i>
accio, V. . . . .	25	<i>Christ adored by angels.—Dated 1496.</i>
ggio . . . . .	17	<i>S. Sebastian.—Bust.</i>
lano, Luca . . . . .	44	<i>Archangel Michael and fallen angels.</i>
ia Vecchio . . . . .	12	<i>Venetian girl.</i>
, . . . . .	49	<i>Venetian lady.</i>
avone, A. . . . .	19	<i>Holy Family.</i>
orelli, Luca . . . . .	7	<i>Adoration.</i>

	No.	
Velasquez, Diego . . .	6	<i>Baltasar Carlos as a child.</i>
" " . . .	13	<i>Infanta Margarita Teresa.</i>
" " . . .	14	<i>The family of Velasquez.</i>
" " . . .	15	<i>Infanta Maria Teresa.</i>
" " . . .	40	<i>An idiot.</i>
" " . . .	47	<i>Infanta Maria Teresa.</i>

*First Floor.*

*Flemish and Dutch Schools.—Room I.*

	No.	
Bramer, L. . . . .	44	<i>Vanity.</i>
" . . . . .	48	<i>Instability.</i>
Champaigne, Ph. de. .	2	<i>Adam and Eve mourning for Abel.</i>
Es, Van . . . . .	14, 15	<i>Fish, &amp;c.—Figures by Jordaens.</i>
Flinck, G. . . . .	11	<i>An old man.</i>
Fyt, Jan . . . . .	24	<i>Dead game.—And others.</i>
Hamilton, J. G. . . .	22	<i>Study of horses.</i>
Hoogstraeten, S. van .	9	<i>Man looking out of a window.</i>
Rembrandt . . . . .	28	<i>S. Paul.</i>
" . . . . .	38	<i>Portrait.</i>
" . . . . .	39	<i>Portrait of his mother.</i>
" . . . . .	40	<i>Portrait of a rich Dutchman.</i>
" . . . . .	41	<i>Portrait of a young man.</i>
" . . . . .	42	<i>Portrait of himself at the age of 45.</i>
" . . . . .	45	<i>Portrait of himself in old age.</i>
Snyders, F. . . . .	27	<i>Boar-hunt.</i>
Sustermans, J. . . . .	50	<i>An old woman.</i>

*Room II.*

Backhuizen, Ludolph .	—	<i>Several examples.</i>
Capelle, Van de . . .	54	<i>Sea-piece.</i>
Moucheron . . . . .	5, 8	<i>Landscapes.—Figures by Van der Velde.</i>
Neer, Artus van der . .	9, 16	<i>Landscapes.</i>
Ruysdael, J. . . . .	6, 29	<i>Landscapes.</i>
Vernet, J. . . . .	42	<i>View of Rome.</i>
Wynants . . . . .	55	<i>Landscape.</i>

*Room III.*

	No.	
yer, G. de . . . .	14	<i>Virgin and S. Theresa.—And others.</i>
sk, Anton van . . .	2	<i>Madonna and saints.</i>
„ . . . .	4, 5	<i>Portraits.</i>
„ . . . .	8	<i>Virgin and donator.</i>
„ . . . .	10	<i>Portrait of a young man in armour.</i>
„ . . . .	18	<i>Venus and Vulcan.</i>
„ . . . .	32	<i>Samson and Delilah.</i>
„ . . . .	33	<i>Holy Family.</i>
„ . . . .	34	<i>Magdalen.—And many portraits.</i>

*Room IV.*

bens, P. P. . . . .	1	<i>The exorcism of S. Ignatius Loyola.</i>
„ . . . .	2	<i>The Assumption of the Virgin.</i>
„ . . . .	3	<i>S. Francis Xavier working miracles.</i>
„ . . . .	4, 5, 6	<i>Three figures.</i>
„ . . . .	7	<i>Boar-hunt.</i>
„ . . . .	8	<i>S. Ambrose and Theodore the Great.</i>
„ . . . .	10	<i>The four quarters of the globe.</i>
„ . . . .	11	<i>His own portrait at the age of 60.</i>
„ . . . .	16	<i>Cimon and Iphigenia.</i>
„ . . . .	22	<i>Elizabeth, wife of Philip IV. of Spain.</i>

*The White Cabinet.*

ieghel, J. (Velours) .	27	<i>Flowers, &amp;c.</i>
ysum, J. van . . . .	16, 17	<i>Flowers.</i>
ysch, R. . . . .	29	<i>Flowers.</i>
very, R. . . . .	15	<i>Flowers.</i>

*The Green Cabinet.*

rchem, N. . . . .	92, 3	<i>Landscapes with herds.</i>
ueghel, J. (Velours) .	45	<i>Adoration of the Magi.</i>
elen, D. van . . . .	1	<i>Palace and gardens.</i>
w, G. . . . .	20	<i>Doctor and old women.</i>
„ . . . .	52	<i>Old woman at a window.</i>
isart, C. . . . .	98	<i>Inn interior.</i>

	No.	
Hyre, L. de la . . . .	41	<i>Assumption of the Virgin.</i>
Metsu, G. . . . .	9	<i>The lace-maker.</i>
Mieris, F. van . . . .	14	<i>A shop.</i>
„ „ . . . .	18	<i>The doctor's visit.</i>
Neefs, Pieter, elder . .	68	<i>Interior of a cathedral.</i>
Rigaud, Hyacinthe . .	73	<i>Duchess Elizabeth of Lorraine.</i>
Schalken, G. . . . .	11	<i>Candlelight scene.</i>
Snayers . . . . .	56	<i>Battle-piece.—And others.</i>
Terburg, G. . . . .	16	<i>Young woman peeling an apple.</i>

*Room V.*

Balen, J. van. . . . .	25	<i>Madonna and saints.</i>
Dyck, A. van. . . . .	16, 17	<i>Portraits.</i>
Rubens . . . . .	1	<i>Retablo with two wings—S. Ildephons.</i>
„ . . . . .	3	<i>Four children and a lamb.</i>
„ . . . . .	7	<i>Feast of Venus.</i>
„ . . . . .	11	<i>Portrait of Helena Fourment.</i>
„ . . . . .	13	<i>Large landscape.</i>
„ . . . . .	19	<i>View in a park.</i>
„ . . . . .	21	<i>Holy Family.—Part of No. 1.—A many others.</i>

*Room VI.*

Clouet, Fr. . . . .	47	<i>Portrait of Charles IX.</i>
Fyt, Jan . . . . .	24	<i>Dead game.—And others.</i>
Goyen, J. van . . . .	39	<i>Landscape.</i>
Hals, Frans . . . . .	4	<i>Portrait of a young man.</i>
Ryckaert . . . . .	28	<i>Soldiers pillaging.</i>
Steen, Jan . . . . .	9	<i>Peasants' wedding.</i>
Teniers, David, younger.	3	<i>Peasants' wedding.</i>
„ „ „ . . . .	5	<i>Sacrifice of Abraham.</i>
„ „ „ . . . .	7	<i>Brigands pillaging.</i>
„ „ „ . . . .	10	<i>Butcher's shop.</i>
„ „ „ . . . .	15	<i>Interior.</i>
„ „ „ . . . .	16	<i>Kermess.</i>
„ „ „ . . . .	34	<i>Gallery of pictures.</i>
„ „ „ . . . .	37	<i>Dancing peasants.</i>
„ „ „ . . . .	51	<i>Popular festival at Brussels.</i>

*Room VII.*

	No.	
ourguignon . . . .	15, 18	<i>Battle-pieces.</i>
rueghel, Jan . . . .	56	<i>The four elements.</i>
iepenbeck . . . . .	2	<i>Allegory.</i>
ordaens, J. . . . .	27	<i>A Dutch feast.</i>
„ . . . . .	47	<i>Mythological composition.</i>
eux . . . . .	12	<i>Allegory.</i>
oro, Antonio . . . .	9, 52	<i>Female portraits.</i>
teen, Jan . . . . .	32	<i>Interior.</i>

*Second Floor.**Room I.*

amberger, C. . . . .	88, 94	<i>Male portraits.—And others.</i>
burgkmair . . . . .	50	<i>Life and Passion of Christ.—A large retable.</i>
„ . . . . .	104	<i>Two portraits on one canvas.</i>
branach, L., elder . . .	64	<i>Portrait.</i>
„ „ . . . . .	71	<i>Christ with the holy women.—And others.</i>
„ younger . . . . .	—	<i>Several examples.</i>
Dürer, A. . . . .	5	<i>Portrait of Maximilian I.</i>
„ . . . . .	15	<i>King of Persia persecuting the Christians.</i>
„ . . . . .	18	<i>The Trinity surrounded by angels.</i>
„ . . . . .	26	<i>Madonna.</i>
„ . . . . .	28	<i>Madonna.</i>
„ . . . . .	29	<i>Young man's portrait.</i>
„ . . . . .	30	<i>Portrait of Johann Kleberger.</i>
Early Flemish School .	96, 8	<i>Small triptych and wings.</i>
German School . . . .	47	<i>Fine altarpiece.</i>
Holbein, Hans, elder .	59	<i>Portrait.</i>
„ „ younger . . . .	27	<i>Portrait of a young woman.—Small.</i>
„ „ „ . . . . .	61	<i>Jane Seymour.</i>
„ „ „ . . . . .	62	<i>John Chambers.</i>
„ „ „ . . . . .	67, 8	<i>Male and female portraits.</i>
„ „ „ . . . . .	83	<i>Geryck Tybis.</i>
„ „ „ . . . . .	85	<i>Portrait of a young man.</i>

	No.
Pencz, G. . . . .	54 <i>Portrait.</i>
" . . . . .	58 <i>Triptych.</i>
Schongauer, M. . . . .	23 <i>Holy Family.</i>
Weyden, R. van der . . .	81 <i>Triptych: Crucifixion in the centre.</i>

*Room II.*

Bles, H. de . . . . .	20 <i>Landscape.</i>	
Cock, M. . . . .	77 <i>Building of Babel.</i>	
Early Flemish School .	75 <i>Repose in Egypt.</i>	
Eyck, Jan van . . . . .	13 <i>Jan van der Leeuw.</i> —Dated 1436.	
" . . . . .	42 <i>Jodocus Vydt.</i> —Catalogued as Cardin della Croce.	
Goes, H. van der, attrib..	6 <i>Madonna.</i>	} A triptych by Men- ling: C. and C.
" . . . . .	61 <i>Adam and Eve.</i>	
Haarlem, Gerhard van .	58 <i>Pietà.</i>	
" . . . . .	60 <i>Legend of S. John Baptist.</i>	
Mabuse, J. Gossaert . .	9 <i>Madonna.</i>	
" . . . . .	10 <i>Two saints.</i>	
Master of the 'Death of the Virgin' . . . . .	5 <i>Large triptych.</i>	
Memling, Hans . . . . .	12 <i>Descent from the Cross.</i>	
Orley, B. van . . . . .	59 <i>Two panels.</i>	
Patinir, J. de . . . . .	48 <i>Baptism of Christ.</i>	
Schoorl, Jan . . . . .	66, 7 <i>Male and female portraits.</i>	
Weyden, R. van der, at- trib. . . . .	18 <i>Madonna.</i>	} Of a later date: and C.
" . . . . .	22 <i>S. Catharine.</i>	

*Room III.*

Brueghel, Jan . . . . .	61 <i>Landscape.</i>
" . . . . . elder .	— Several.
Floris, Frans . . . . .	16, 17 <i>Adam and Eve.</i>
Franken, F., elder . . .	34, 5 <i>Large works.</i>
Moro, A. . . . .	20, 9 <i>Portraits.</i>
Pourbus, F., elder . . .	13, 19, 28 <i>Portraits.</i>
" . . . . . younger .	23, 4, 30 <i>Portraits.</i>
Valkenburg, L. de . . .	49, 50, 2 <i>Landscapes.</i> —And others.

*Room IV.*

	No.	
Juvenal . . . . .	57	<i>View of Rome.</i>
Kupetzky . . . . .	90	<i>His own portrait.</i>
Rugendas . . . . .	79, 81	<i>Battle-pieces.</i>

*Ground Floor.**Room I.—Italian.*

Bonifazio . . . . .	1	<i>S. Jerome and S. James.</i>
Bordone, P. . . . .	30	<i>Women bathing.</i>
Veronese, P. . . . .	4	<i>Adam and Eve.—And others.</i>

*Room II.*

Poussin, N. . . . .	4	<i>Titus pillaging the Temple.</i>
Tiarini . . . . .	1	<i>Christ bearing the Cross.</i>

*Room III.—Flemish and Spanish.*

Coello . . . . .	29	<i>Female portrait.—Dated 1571.</i>
Spanish School . . . . .	28	<i>Female portrait.</i>

## THE GALLERY OF COUNT CZERNIN VON CHUDENITZ AT VIENNA.

This gallery has not been personally examined, but a few of the best pictures are enumerated below.

No.	
5	<i>Sassoferrato . . . . . Holy Family.</i>
13	<i>Agostino Caracci. . . . . S. Dominic.</i>
17	<i>A. Elzheimer. . . . . Nativity.</i>
24	<i>L. Cranach, elder . . . . . Adoration of the Magi.</i>
29	<i>Palma Vecchio . . . . . Holy Family.</i>
38	<i>Titian . . . . . Portrait of Doge Venieri.</i>
48	<i>Murillo . . . . . Christ on the Cross.</i>
54	<i>Tintoretto. . . . . Portrait of a Doge.</i>



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No.	
58	Pedro Moya . . . . <i>Male portrait.</i>
79	Adrian van Ostade . . . <i>Figures.</i>
85	N. Berchem . . . . <i>Landscape.</i>
86, 9	Gaspar Dughet. . . . <i>Landscapes.</i>
96	Pieter de Hooghe . . . <i>Painter in his studio.</i>
103, 4	S. Ruysdael . . . . <i>Sea-pieces.</i>
111	Rembrandt . . . . <i>Portraits of his family.</i>
112, 13	A. van Everdingen . . <i>Landscapes.</i>
117	J. van Asselyn . . . . <i>Landscape.</i>
125	Claude Gelée . . . . <i>Wooded landscape.</i>
126	J. Ruysdael . . . . <i>Storm at sea.</i>
128	Velasquez. . . . <i>Boy's head.</i>
133, 98	A van Dyck . . . . <i>Male portraits.</i>
136	J. Vernet . . . . <i>Sea-piece.</i>
143	A. Dürer . . . . <i>Male portrait.</i>
180	J. Ruysdael . . . . <i>Landscape.</i>
206	D. Ryckaert . . . . <i>Interior with musicians.</i>
213, 14	J. Toorenvliet . . . <i>Vegetables and poultry.</i>
221	Velasquez. . . . <i>Philip IV. of Spain.</i>
230	A. Brouwer . . . . <i>Peasants.</i>
231	A. van Ostade . . . . <i>Smoker and drinker.</i>
232	Rembrandt . . . . <i>Portrait of his mother.</i>
233	G. Metsu . . . . <i>A smoker.</i>
236	D. Teniers, younger . . <i>Gipsies and peasant.</i>
247	Jan v. Eyck . . . . <i>Presentation in the Temple.</i>
252	G. Netscher . . . . <i>Portraits of himself and family.</i>
261	A. van der Neer . . . <i>Fire at night.</i>
264	P. van Slingeland . . . <i>Interior.</i>
265	J. Ruysdael . . . . <i>Landscape.</i>
266	P. Potter . . . . <i>Landscape and cattle.</i>
267	Hobbema . . . . <i>Landscape.</i>
272	G. Dow . . . . <i>His own portrait.</i>
273	„ . . . . <i>Party playing at cards.</i>
286	D. Teniers, younger . . <i>Guard-room.</i>

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## THE GALLERY OF PRINCE LIECHTENSTEIN AT VIENNA.

this large gallery of 1500 pictures there are some very fine, among a large proportion which it is unnecessary to notice. are distributed throughout numerous rooms, and it will be more convenient to follow the order of these than to arrange the few works named in alphabetical order.

### THE FIRST OR PRINCIPAL STORY.

Room I. contains works of a decorative and mythological character, 1 to 13, by Marc Antonio Franceschini (1648-1729).

#### Room II.

	No.	
o Reni . . . .	19	<i>S. Jerome.</i>
„ . . . .	23	<i>Magdalen.</i>
to . . . .	34	<i>Holy Family.—Small.</i>
ti, Gentile . . . .	35A	<i>A head.</i>
gino, P. . . .	40	<i>Madonna.</i>

#### Room III.

tta, Carlo . . . .	56	<i>Bathsheba.</i>
raggio, A. . . .	61	<i>The lute-player.</i>
ggio, or Procaccini?	65	<i>Venus.</i>
ael, attrib. . . .	67	<i>Portrait.</i>
acci, G. . . .	74	<i>Jacob and Laban.</i>
o Reni . . . .	75	<i>Adoration of the shepherds.</i>
„ . . . .	76	<i>Antiope and Jupiter.</i>
nichino . . . .	78	<i>Sibyl.—A replica or copy.</i>

#### Room IV.

ns, P. P. . . .	89-94	<i>History of the death of the Consul Decius.—Designs for tapestry, of which No. 91 is the finest.</i>
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*Room V.*

	No.	
Van Dyck, Anton . . .	115, 51	<i>Female portraits.</i>
" " " . . .	118	<i>Portrait of Wallenstein.</i>
" " " . . .	126	<i>A Pietà.</i>
" " " . . .	143	<i>A portrait of an old man.</i>
" " " . . .	146	<i>A portrait of an old lady.—And other</i>
Rubens, P. P. . . .	—	<i>Several sketches and studies.</i>
Huls, Frans . . . .	150	<i>Full-length portrait.</i>

*Room VI.*

Rubens, P. P. . . .	168	<i>Assumption of the Virgin.</i>
" . . . .	177	<i>Male portrait.</i>
" . . . .	191	<i>Mythological subject.—Large.</i>
" . . . .	194	<i>Portraits of his two sons—Replica a</i>
		<i>Dresden.—And others.</i>
Rembrandt van Ryn . .	172	<i>Diana and Endymion.</i>
" " . . . .	173	<i>His own portrait when old.</i>
" " . . . .	174	<i>His own portrait when young.</i>
Dow, G. . . . .	176	<i>His own portrait.—Life-size.</i>
Gelder, A. van . . . .	179	<i>Portrait of a young man.</i>

*Room VII.*

Berchem, Nicholas . .	216	<i>Death of Dido.</i>
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## THE SECOND STORY.

*Room I.*

Caravaggio, Polidoro da .	278	<i>Copy in grey of Raphael's Ho</i>
		<i>Family in the Louvre.</i>
Canale, Ant. . . . .	283-6	<i>Views in Venice.</i>
Bellotti, Bernardo . . .	289	<i>View in Pirna.</i>

*Room II.*

Poussin, N. . . . .	307	<i>The flight into Egypt.</i>
" . . . . .	330	<i>The sacrifice of Noah.</i>
Bassano, Jacopo . . . .	314	<i>Shepherd and flocks.</i>
Sirani, Elisabetta . . .	339, 42	<i>Cupids.</i>

*Room VI.*

cob van . . .	553	<i>Fruit-piece.</i>
in, J. B. . . .	557	<i>Mother and her son.</i>
. . . .	558, 9, 60	<i>Cooks.</i>
rg, G. . . . .	562, 3	<i>Portraits of W. Marienburg and wife.</i>

*Room VII.*

e, Ant. . . . .	620-2	<i>Views in Venice.</i>
ecini, Cesare . . .	621	<i>Angels.</i>
n, N. . . . .	637	<i>Holy Family.—And others.</i>

*Room VIII.*

em, Nicholas . . .	671	<i>Judgment of Paris.</i>
„ . . . .	781	<i>Landscape.—And others.</i>
Dyck, Ant. . . . .	693, 766	<i>Two studies.</i>
iburg, C. . . . .	723	<i>Landscape.</i>
t, Corn. . . . .	760	<i>Peasants.</i>
lael, Jacob . . . .	761	<i>Landscape.</i>
ons, Jacob . . . .	778	<i>Satyrs and animals.</i>
rs, D., younger . .	780	<i>Peasant playing the guitar.</i>

*Room IX.*

im, Jan van . . .	821, 4	<i>Flower-pieces.</i>
rs, D., younger . .	822	<i>Peasants playing cards.</i>
„ . . . .	823	<i>At an inn.—And others.</i>
A. le . . . . .	827	<i>An adventure.</i>
ert, David . . . .	883	<i>Party with music.</i>
e, Adrian van . . .	862	<i>Peasants dancing.</i>
h, Rachel . . . .	878, 80	<i>Flower-pieces.</i>
on, Ab. . . . .	891	<i>Fruit.</i>

*Room X.*

out, G. van den . .	929	<i>A royal repast.</i>
randt . . . . .	932	<i>A calm sea.</i>

*Room XI.*

ain, younger, at-		
. . . . .	1043	<i>Portrait.</i>
ghel, Jan . . . .	1052	<i>Landscape.</i>
, B. v., attrib. . .	1112, 14	<i>Side panels of an altarpiece.</i>

*Room XII.*

No.

Hondecoeter . . . .	1151, 9	<i>Poultry.</i>
Fyt, Jan . . . .	1153, 63, 7	<i>Live and dead game.</i>
Heem, J. D. de . . . .	1168, 70	<i>Fruit-pieces.</i>
Weenix, Jan . . . .	1180, 5, 7	<i>Dead game.</i>

*Room XIII.*

Rottenhammer, J. . . .	1239	<i>Feast of the gods.</i>
Jardin, Karel du . . . .	1258	<i>Wooded landscape.</i>

*Room XVI.*

Le Brun, C. . . . .	1396	<i>Portrait of an admiral.</i>
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**THE GALLERY AT BUDA-PESTH, OR FORMER  
ESTERHAZY COLLECTION.**

This gallery has not been personally examined, but the pictures enumerated below are those against which two and three stars stand in the printed catalogue of 1877.

*Room II.*

No.

21 Lucas Cranaech . . . .	<i>The woman taken in adultery.</i>
23 Hans Memling . . . .	<i>Crucifixion.</i>
29 L. Cranach . . . .	<i>Marriage of S. Catharine.</i>
35 „ . . . .	<i>Herodias with head of the Baptist.</i>

*Room III.*

86 Pinturicchio . . . .	<i>Madonna.</i>
124 Carlo Crivelli . . . .	<i>Madonna.</i>

*Room IV.*

134 Jacopo Francia . . . .	<i>Madonna and angels.</i>
135 Ridolfo Ghirlandajo . . . .	<i>Nativity.</i>
136 Palma Vecchio . . . .	<i>Female portrait.</i>
158 Titian . . . . .	<i>Portrait of Cardinal Bembo.</i>

No.	
160	P. Veronese . . . . <i>Allegory.</i>
173	B. Luini . . . . <i>Madonna and saints.</i>
175	Beltraffio . . . . <i>Madonna.</i>
176	B. Luini . . . . <i>Holy Family.</i>
178	Correggio . . . . <i>Madonna.</i>
180	Raphael . . . . <i>Madonna and infant S. John.</i>
181	Fr. Francia . . . . <i>Madonna and infant S. John.</i>

*Room IX.*

288	J. B. Tiepolo . . . . <i>Defeat of the Moors by Ferdinand of Spain.</i>
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*Room XV.*

536	D. Teniers, younger . . <i>The village doctor.</i>
560	Ph. Wouwerman . . <i>Horsemen.</i>
564	A. van der Neer . . <i>Dutch village.</i>
580	Jacob Ruysdael . . <i>Landscape.</i>
585	A. Cuyp . . . . <i>Landscape and cows.</i>
589	„ . . . . <i>Portraits of himself and family.</i>
632	School of Rembrandt . <i>Christ before Pilate.</i>
635	Rembrandt . . . . <i>Woman with a fan.—Dated 1660.</i>
638	„ . . . . <i>Woman with a fan.</i>

*Room XVI.*

688	Murillo . . . . <i>Madonna and angels.</i>
689	„ . . . . <i>Madonna and three missionaries.</i>
724	Gonzales Cocques . . <i>Portrait group.</i>

## THE PICTURE GALLERIES OF SPAIN.

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### ACADEMIA DE SAN FERNANDO, MADRID.

	No.	
Cano, Alonso . . . .	—	<i>A Crucifixion.</i>
Morales, Luis de . . .	—	<i>A Pietà.</i>
Murillo . . . . .	—	<i>Queen Elizabeth of Hungary attending to the sick and poor.</i>
„ . . . . .	—	<i>Madonna appearing to the sleeping Roman.</i>
„ . . . . .	—	<i>A female praying.</i>
Ribera, José . . . . .	—	<i>S. Jerome and a pendant.</i>
„ „ . . . . .	—	<i>Head of the Baptist in a dish.</i>
Zurbaran . . . . .	—	<i>Five single figures of monks.</i>

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### THE ROYAL MUSEUM AT MADRID.

#### CATALOGUE OF 1876.

	No.	
Angelico, Fra . . . .	14	<i>The Annunciation.</i>
Bassano, Jacopo . . .	22	<i>The covenant made to Adam by God.</i>
„ „ . . . . .	23	<i>The animals entering the ark.</i>
„ Francesco . . . .	39	<i>The adoration of the kings.</i>
„ Leandro . . . . .	45	<i>The prodigal son.</i>
„ „ . . . . .	52	<i>The forge of Vulcan.</i>
Bellini, Giovanni . .	60	<i>Madonna with two saints.—Injured.</i>
Bles, Hendrik de . .	1171	<i>Triptych.—Small.</i>
Bosch . . . . .	1175	<i>Adoration of the kings.</i>
Brueghel, Pieter, elder .	1221	<i>The triumph of Death.</i>
„ Jan (Velours). .	1233	<i>The four elements.</i>
„ „ „ . . . . .	1245	<i>Landscape, &amp;c.</i>

	No.	
ghel, Jan (Velours).	1277, 8	<i>Rustic feasts.</i>
„ „	1279	<i>Landscape in Holland.—And others.</i>
Alonso . . . .	668	<i>S. Benito in meditation.</i>
„ . . . .	670	<i>Madonna in adoration.</i>
„ . . . .	672	<i>Dead Christ and angel.</i>
ño de Miranda . .	690	<i>Full-length male portrait.</i>
„ „	692	<i>Portrait of the buffoon of Charles II.</i>
z, Eugenio . . .	697	<i>English disembarking at Cadiz.</i>
tus, Petrus . . .	1291	<i>An Annunciation.</i>
le (Lorraine) . .	1989	<i>Landscape with an anchorite.</i>
„ . . . .	1991	<i>Landscape by moonlight.</i>
„ . . . .	1992	<i>Landscape with a Magdalen.</i>
o, Alonso Sanchez .	1032	<i>Portrait of Prince Carlos.</i>
„ „	1033	<i>The sister of Prince Carlos.</i>
„ „	1036	<i>Female portrait.</i>
a, D. . . . .	2154	<i>Death of the Virgin.</i>
ggio (Ant. Allegri)	132	<i>Noli me tangere.</i>
iet, G. (Poussin) .	151-5	<i>Landscapes.</i>
r, Albrecht . . .	1314, 15	<i>Adam and Eve.</i>
„ . . . .	1316	<i>His own portrait.</i>
z, Anton van . .	1319	<i>The crowning with thorns.—An altered copy of Titian's picture at Munich, No. 1329.</i>
„ . . . .	1320	<i>Portrait of David Ryckaert.</i>
„ . . . .	1322	<i>The Countess of Oxford.</i>
„ . . . .	1325	<i>Charles I. on horseback.</i>
„ . . . .	1326	<i>Portrait of a lady.</i>
„ . . . .	1327	<i>Count Henry de Berg.</i>
„ . . . .	1328, 9	<i>Male portraits.</i>
„ . . . .	1330	<i>Van Dyck and the Count of Bristol.</i>
„ . . . .	1331	<i>Henry Liberti, organist of Antwerp.</i>
„ . . . .	1335	<i>The betrayal of Christ.</i>
a, Jacob van . .	1346, 7	<i>Still-life.</i>
z, Jan van . . .	2188	<i>The triumph of Christianity.</i>
one, Aniello . . .	157	<i>Combat between Turks and Christians.</i>
Jan . . . . .	1369	<i>Dead game.</i>
„ . . . . .	1370	<i>Still-life.</i>
„ . . . . .	1371	<i>Hares pursued by dogs.</i>
„ . . . . .	1372	<i>Wild fowl.</i>



	No.	
Fyt, Jan . . . . .	1373	<i>Dead game and fruit.</i>
Giordano, Luca . . . . .	—	Several attributed to him.
Giorgione, attrib. . . . .	236	<i>Madonna with S. Bridget and another saint.</i> —An early Titian.
Goya y Lucientes . . . . .	731	<i>Equestrian portrait of Charles IV.</i>
" " . . . . .	734, 5	<i>Episodes of the French invasion.</i>
" " . . . . .	738	<i>Doña Maria Luisa.</i>
" " . . . . .	2164	<i>Fernando VII.</i> —Young.
" " . . . . .	2165	<i>The Crucifixion.</i> —Designs for tapestries in the Sala de Goya; and others.
Guercino . . . . .	249	<i>Susannah at the bath.</i>
" " . . . . .	254	<i>Diana.</i>
Guido Reni . . . . .	259	<i>The Madonna of the "Silla."</i>
" " . . . . .	260	<i>S. Sebastian.</i>
" " . . . . .	261	<i>S. James.</i>
Haarlem, Cornelis van . . . . .	1390	<i>The tribunal of the gods.</i>
Heem, Jan David de . . . . .	1391, 2	<i>Fruit.</i>
Joanes, Vicente de . . . . .	754	<i>Male portrait.</i>
" " . . . . .	755	<i>The Last Supper.</i>
" " . . . . .	758	<i>Coronation of the Virgin.</i>
" " . . . . .	759, 60	<i>Ecce Homo.</i>
Jordaens, Jacob . . . . .	1404	<i>The judgment of Solomon.</i>
" " . . . . .	1405	<i>The Marriage of S. Catharine.</i>
" " . . . . .	1407	<i>Meleager and Atalanta.</i>
" " . . . . .	1410	<i>Family group.</i>
Lotto, Lorenzo . . . . .	288	<i>Marsilio and his bride, and a cupid.</i>
Luini, Bernardino . . . . .	290	<i>Holy Family.</i>
" " . . . . .	291	<i>The daughter of Herodias.</i>
Mantegna, Andrea . . . . .	295	<i>The death of the Virgin.</i>
Mazo, J. B. del . . . . .	788	<i>View of Zaragoza.</i>
" " . . . . .	790	<i>Doña Maria of Austria.</i> —And others.
Mengs, Anton Raphael . . . . .	1435	<i>Adoration of the shepherds.</i> —And others.
Mignard, Pierre . . . . .	2021, 3, 4, 5	<i>Portraits.</i>
Morales, Luis de . . . . .	847	<i>Ecce Homo.</i>
" " . . . . .	848	<i>Mater dolorosa.</i>
Moro, Antonio . . . . .	1483, 90	<i>Portraits.</i>
" " . . . . .	1484	<i>Queen Mary.</i>
" " . . . . .	1487	<i>Maximilian II.</i>

	No.	
Murillo, Esteban . . .	854	<i>Holy Family "del Pagarito."</i>
" " . . .	855	<i>Rebecca at the well.</i>
" " . . .	859	<i>Adoration of the shepherds.</i>
" " . . .	861	<i>Christ, Virgin, and S. Francis—"La Porciuncula."</i>
" " . . .	864	<i>Infant Christ.</i>
" " . . .	865	<i>The child S. John.</i>
" " . . .	866	<i>Jesus and S. John—"Los Niños de la Concha."</i>
" " . . .	867	<i>Annunciation.</i>
" " . . .	868	<i>Appearance of the Virgin to S. Bernard.</i>
" " . . .	869	<i>Virgin appearing to S. Ildefonso.</i>
" " . . .	870	<i>The Madonna "of the Rosary."</i>
" " . . .	878, 9, 80	<i>Concepcions.</i>
" " . . .	890	<i>S. Francisco de Paula.</i>
" " . . .	895	<i>Ecce Homo.</i>
" " . . .	896	<i>Mater dolorosa.</i>
Navarrete (El Mudo) . . .	905	<i>The Baptism of Christ.</i>
" " . . .	906, 7	<i>S. Paul.</i>
Neefs, Pieter, the elder . . .	500, 1	<i>Church interiors.</i>
Pacheco, Francisco . . .	916-19	<i>Single figures of saints.</i>
Pareja, Juan de . . .	935	<i>The calling of S. Matthew.</i>
Parmegianino . . .	333	<i>Portrait group.</i>
Patinir, J. de . . .	1519	<i>Rest after the flight into Egypt.</i>
" . . .	1523	<i>Temptation of S. Anthony.</i>
Peeters, Clara . . .	1526-9	<i>Studies of still-life.</i>
Piombo, Sebastiano del . . .	395	<i>Christ bearing the Cross.</i>
" " . . .	396	<i>The descent of Christ to Limbo.</i>
Pordenone, G. A. . . .	342	<i>Portrait.</i>
Poussin, Nicolas . . .	2043	<i>Mount Parnassus.</i>
" " . . .	2051	<i>The chase of Meleager.</i>
Raphael Sanzio . . .	364	<i>Holy Family "del Cordero."</i>
" " . . .	365	<i>The Virgin "del Pesce."</i>
" " . . .	366	<i>Christ bearing the Cross—"Lo Spasimo di Sicilia."</i>
" " . . .	368	<i>The Visitation.</i>
" " . . .	369	<i>Holy Family "la Perla."</i>
" " . . .	370	<i>Holy Family "la Rosa."</i>
" " . . .	371	<i>Holy Family "del Lagarto."</i>

	No.	
Rembrandt . . . .	1544	<i>Queen Artemisia.</i>
Ribalta, Francisco de . .	947	<i>S. Francis of Assisi.</i>
Ribera, Jose de . . . .	958, 9, 63, 78	<i>Single heads.</i>
" " . . . .	977	<i>S. Bartholomew.</i>
" " . . . .	982	<i>Jacob's dream.</i>
" " . . . .	983	<i>Isaac blessing Jacob.</i>
" " . . . .	989	<i>Martyrdom of S. Bartholomew.</i>
" " . . . .	1006	<i>Hermit at prayer.</i>
Roelas, Juan de las . .	1021	<i>Moses and the bitter waters.</i>
Rubens, P. P. . . . .	1558	<i>The brazen serpent</i>
" . . . .	1559	<i>Adoration of the kings.</i>
" . . . .	1560, 1	<i>Holy Families.</i>
" . . . .	1565	<i>S. George and the dragon.</i>
" . . . .	1566	<i>Legend of Rodolph of Hapsburg.</i>
" . . . .	1569	<i>Portrait.</i>
" . . . .	1583	<i>Atalanta and Meleager.</i>
" . . . .	1584	<i>Perseus and Andromeda.</i>
" . . . .	1585	<i>Ceres and Pomona.</i>
" . . . .	1590	<i>Judgment of Paris.</i>
" . . . .	1593	<i>Ceres and Pan.</i>
" . . . .	1594	<i>Mercury and Argos.</i>
" . . . .	1606, 10	<i>Female portraits.</i>
" . . . .	1607, 8	<i>Equestrian portraits.</i>
" . . . .	1609	<i>Portrait of Sir Thomas More.</i>
" . . . .	1611	<i>The garden of Love.</i>
" . . . .	1612	<i>Peasants' dance.</i>
" . . . .	1613	<i>Copy of Titian's Adam and Eve.</i>
" . . . .	1614	<i>Copy of Titian's Europa.</i>
Ryckaert, David . . . .	1657	<i>The alchemist.</i>
Sarto, Andrea del . . . .	383	<i>Portrait of the painter's wife.</i>
" " . . . .	385	<i>Holy Family and angel.</i>
" " . . . .	387	<i>The Sacrifice of Abraham.—Repli</i>
		<i>No. 44 at Dresden.</i>
" " . . . .	384, 8	<i>Holy Families.</i>
Snyders, Frans . . . .	1677	<i>Dogs and eatables.</i>
" " . . . .	1684	<i>Fruit and eatables.—And others.</i>
Teniers, David, younger	1721	<i>A feast.</i>
" " " . . . .	1724	<i>A soldier drinking.</i>
" " " . . . .	1726	<i>Smokers in an inn.</i>

	No.	
Teniers, David, younger	1730	<i>The feast of kings.</i>
" " "	1732	<i>Interior of a kitchen.</i>
" " "	1744	<i>Soldiers and armour.</i>
" " "	1754	<i>The temptation of S. Anthony.</i>
Tintoretto . . . . .	410	<i>Large battle-piece.</i>
" . . . . .	411	<i>Sebastiano Veniero.</i>
" . . . . .	412, 19, 29	<i>Male portraits.</i>
" . . . . .	413	<i>The Baptism of Christ.</i>
" . . . . .	428	<i>Sketch for the 'Paradise' at Venice.</i>
Titian . . . . .	450	<i>The Bacchanal.—Painted in 1520.</i>
" . . . . .	451	<i>The feast of Venus.—Painted before 1518.</i>
" . . . . .	452	<i>Portrait of Alfonso d'Este.</i>
" . . . . .	453	<i>Full-length of Charles V.</i>
" . . . . .	454	<i>Full-length of Philip II.—Painted in 1551.</i>
" . . . . .	455	<i>Venus and Adonis.—Probably aided by Orazio; U. and C., 1554.</i>
" . . . . .	456	<i>Adam and Eve.</i>
" . . . . .	457	<i>Charles V. on horseback.—Painted in 1548.</i>
" . . . . .	458	<i>Danae.—Painted in 1554.</i>
" . . . . .	459	<i>Venus with organ-player and dog.</i>
" . . . . .	461	<i>His daughter Lavinia as Salome.</i>
" . . . . .	462	<i>The Trinity and heavenly hosts.</i>
" . . . . .	463	<i>Portrait of a Knight of Malta.</i>
" . . . . .	464	<i>An Entombment.—Painted in 1559.</i>
" . . . . .	467	<i>Ecce Homo.</i>
" . . . . .	468, 75	<i>Mater Dolorosa.</i>
" . . . . .	469	<i>S. Margaret.</i>
" . . . . .	470	<i>Allegory of Lepanto with Philip II. and his son.</i>
" . . . . .	476	<i>Religion succoured by Spain.—Chiefly by a scholar: O. and C.</i>
" . . . . .	477	<i>His own portrait.</i>
" . . . . .	484	<i>Adoration of the kings.—Painted in 1560.</i>
" . . . . .	485	<i>The Empress Isabella.—Painted in 1544.</i>
" . . . . .	487	<i>Christ bearing the Cross.</i>

	No.	
Titian, attrib. . . . .	460	<i>Venus with cupid.</i> —Not by him: and C.
„ „ . . . . .	465, 6	<i>Sisyphus and Prometheus.</i> —Cop by S. Coello.
„ „ . . . . .	478	<i>S. Jerome.</i> —By L. Lotto: C. and C.
Tobar, Alonso . . . . .	1044	<i>Portrait of Murillo.</i>
Valentin, Moïse . . . . .	2075	<i>The Martyrdom of S. Lawrence.</i>
Valkenburg . . . . .	1788	<i>View of a palace in Brussels.</i>
Velasquez da Silva . . . . .	1054	<i>Adoration of the kings.</i>
„ „ . . . . .	1055	<i>Christ on the Cross.</i>
„ „ . . . . .	1056	<i>Coronation of the Virgin.</i>
„ „ . . . . .	1057	<i>SS. Antony and Paul.</i>
„ „ . . . . .	1058	<i>Los Borrachos, or the drinkers.</i>
„ „ . . . . .	1059	<i>The forge of Vulcan.</i>
„ „ . . . . .	1060	<i>The surrender of Breda, “ las Lanzas</i>
„ „ . . . . .	1061	<i>Las Hilanderas, or the tapestry-work</i>
„ „ . . . . .	1062	<i>Las Meninas, or the maids of honour.</i>
„ „ . . . . .	1066	<i>Equestrian portrait of Philip IV.</i>
„ „ . . . . .	1067	<i>Equestrian portrait of Queen Isabell</i>
„ „ . . . . .	1068, 76, 83	<i>Portraits of Prince Balte</i> <i>Carlos.</i>
„ „ . . . . .	1069	<i>Equestrian portrait of the Duke</i> <i>Olivares.</i>
„ „ . . . . .	1073	<i>Don Carlos as a boy.</i>
„ „ . . . . .	1074, 80	<i>Portraits of Philip IV.</i>
„ „ . . . . .	1075	<i>Don Fernando of Austria.</i>
„ „ . . . . .	1078	<i>Doña Mariana of Austria.</i>
„ „ . . . . .	1084	<i>Doña Maria Teresa of Austria.</i>
„ „ . . . . .	1086	<i>The wife of Velasquez.</i>
„ „ . . . . .	1090, 1, 2	<i>Male portraits.</i>
„ „ . . . . .	1095, 6, 7	<i>Dwarfs of Philip IV.</i>
„ „ . . . . .	1098	<i>El Niño de Vallecas.</i>
„ „ . . . . .	1099	<i>El Bobo de Coria.</i>
„ „ . . . . .	1100, 1	<i>Æsop and Menipus.</i>
„ „ . . . . .	1106	<i>View in the garden of Villa Medici.</i>
„ „ . . . . .	1108	<i>View in Rome.</i> —And others.
Vernet, Oulaude Joseph . . . . .	—	Several.
Veronese, Paolo . . . . .	526	<i>Venus and Adonis.</i>
„ „ . . . . .	527	<i>Christ among the doctors.</i>

	No.	
Veronese, Paolo . . . .	528	<i>Jesus and the centurion.</i>
„ „ . . . .	531	<i>Madonna with saints.</i>
„ „ . . . .	533	<i>Moses saved from the waters.</i>
„ „ . . . .	544	<i>Portrait of a young lady.</i>
Watteau, A. . . . .	2083, 4	<i>Fêtes champêtres.</i>
Weyden, Rogier v. der .	2189-93	<i>Triptych.—In the centre a Crucifixion: the Last Judgment and Expulsion of Adam and Eve on the wings.</i>
Zurbaran, Francisco de .	1120	<i>Vision of S. Pedro Nolasco.</i>
„ „ . . . .	1121	<i>S. Peter appearing to S. Pedro Nolasco.</i>
„ „ . . . .	1122-31	<i>History of Hercules.</i>
„ „ . . . .	1133	<i>Sleeping Jesus.</i>

## THE PROVINCIAL MUSEUM AT SEVILLE.

### CATALOGUE OF 1876.

	No.	
Cano, Alonso. . . . .	34	<i>Souls in purgatory.</i>
Herrera, F., el Viejo .	—	<i>Several works.</i>
„ el Mozo . . . . .	—	<i>Several works.</i>
Murillo . . . . .	45	<i>S. Joseph and the Child Jesus.</i>
„ . . . . .	52	<i>Madonna “de la Servilleta.”</i>
„ . . . . .	53	<i>S. Felix and the Child Jesus.</i>
„ . . . . .	55	<i>A Concepcion.</i>
„ . . . . .	59	<i>Madonna and S. Augustine.</i>
„ . . . . .	60	<i>S. Anthony and the Child Jesus.</i>
„ . . . . .	68	<i>A Concepcion.—Colossal.</i>
„ . . . . .	83	<i>SS. Leandro and Bonaventura.</i>
„ . . . . .	84	<i>S. Thomas of Villanueva giving alms.</i>
„ . . . . .	88	<i>Christ on the Cross and S. Francis.</i>
„ . . . . .	90	<i>Madonna and S. Felix.</i>
„ . . . . .	92	<i>S. Anthony of Padua with the Child.</i>
„ . . . . .	93	<i>A Concepcion.</i>
„ . . . . .	95	<i>SS. Justa and Rufina.</i>
„ . . . . .	96	<i>An Annunciation.</i>
Pacheco, Francisco de .	16	<i>Legend of S. Pedro Nolasco.</i>
Roelas, Juan de las . .	89	<i>Martyrdom of S. Andrew.</i>

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	No.
Vasquez, Alonso . . .	26 <i>Martyrdom of S. Serapio.</i>
„ „ . . .	27 <i>S. Pedro N. redeeming the captives.</i>
Zurbaran . . . . .	1 <i>The apotheosis of S. Thomas Aquinas.</i>
„ . . . . .	7, 8 <i>Single saints.</i>
„ . . . . .	46 <i>S. Bruno conferring with the Pope.</i>
„ . . . . .	67 <i>S. Hugo and the carthusians.</i>
„ . . . . .	74 <i>Virgin and carthusians.</i>

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# THE PICTURE GALLERIES OF FRANCE.

## THE MUSEUM AT BORDEAUX.

The only work of any importance is by

	No.	
Perugino . . . . .	—	<i>Altarpiece.</i>

## THE GALLERY OF PICTURES AT LILLE.

CATALOGUE OF 1875.

*Pictures last examined in 1877.*

The museum contains several good copies of the old Italian masters, chiefly Raphael and Guido.

	No.	
Bouts, D., or Stuerboudt	523	<i>The symbolic fountain.</i>
Clouet, Fr., attrib. . . .	119	<i>Female portrait.</i>
Costa, L., attrib. . . .	137	<i>Female head.—Not genuine.</i>
Crayer, Gaspar de . . .	143	<i>Martyrs buried alive.—And others.</i>
Dyck, Anton van . . .	193	<i>Christ on the Cross.</i>
” ” ” . . .	195	<i>Female portrait.</i>
” ” ” . . .	196	<i>Portrait of Maria de' Medici.</i>
Ghirlandajo, D. . . .	233	<i>Madonna “à l'eglantine.”</i>
Goya y Lucientes . . .	242	<i>Young girls.</i>
” ” . . .	243	<i>Old women.</i>
” ” . . .	244	<i>A criminal garotted.</i>
Goyen, J. van . . .	245	<i>Marine-piece.</i>
Hals, Frans . . . .	257	<i>Portrait of Hille Bobbe.</i>
Helst, B. van der . . .	267, 8	<i>Male and female portraits.</i>
Hooghe, Pieter de . . .	279	<i>Dutch interior.</i>
Lanfranco. . . . .	310	<i>S. Gregory.</i>



	No.	
Meer, J. van der, of Delft	344	<i>An interior.</i>
Ravesteyn, J. van . . .	436, 7	<i>Male and female portraits.</i>
Rubens . . . . .	460	<i>Descent from the Cross.</i>
" . . . . .	461	<i>Death of the Magdalen.</i>
" . . . . .	462	<i>S. Francis and the Virgin.—And others</i>
Susterman, Lambert . .	649	<i>Judith.</i>
" . . . . .	650	<i>Noli me tangere.</i>
Tilborg, elder . . . .	538	<i>Village fête.</i>
Unknown . . . . .	653	<i>Child's portrait. — Suggesting the manner of Coello.</i>
Velde, W. van de . . .	550	<i>A calm sea.</i>
Veronese, Paul . . . .	98	<i>Martyrdom of S. George.</i>
" . . . . .	100, 1	<i>Decorative paintings.</i>
Victoors, J. . . . .	558	<i>Fowls and pigeons.</i>
Vries, A. de . . . . .	571	<i>Portrait.</i>
Vuez, A. de . . . . .	572–613	<i>Numerous pictures and portraits.</i>

A separate portion of the gallery is devoted to the celebrated collection of drawings by old masters which was left to the town of Lille by J. B. Wicar, a painter born at Lille in 1762. These works, nearly 1500 in number, are admirably arranged and exhibited. Some of them are extremely interesting as studies for well-known pictures. No less than 67 are attributed to Raphael, and there are a few by Perugino, Fra Bartolommeo, Titian, Guido, Carlo Dolci, and many others. Among them are nearly 200 by Michael Angelo, but these are chiefly architectural designs.

### THE MUSEUM AT LYONS.

No printed catalogue exists of this Museum. The following notes were made in 1876.

	No.	
Brueghel, Jan (Velours)	89, 90, 1, 2	<i>The four elements.</i>
Champaigne, Philippe de	105	<i>Finding the relics of S. Gervais.</i>
Cuyp, Albert . . . . .	212	<i>Nature morte.</i>
Huysum, Jan van . . .	150	<i>Fruit, &amp;c.</i>
Perugino, Pietro . . .	155	<i>SS. James and Gregory.</i>

	No.	
Perugino, Pietro . . .	156	<i>Ascension, with the Virgin and apostles.</i> —The predella is at Rouen.
Rubens, P. P. . . .	82	<i>S. Francis and saints protecting the world from the vengeance of Christ.</i>
„ . . .	83	<i>Adoration of the Magi.</i>
Snyders, F. . . .	85	<i>Dead game.</i>
Teniers, D., younger .	117	<i>Deliverance of S. Peter.</i>
Terburg, G. . . .	115	<i>The messenger.</i>
Veronese, P. . . .	177	<i>Adoration.</i> —Others here are not genuine.

There are many admirable Dutch flower-paintings in this Museum, exceeding in number and condition what are generally found in a collection of this size.

### THE GALLERY AT MARSEILLES.

The only work of any importance is by

	No.	
Perugino . . . . .	—	<i>Madonna and saints.</i>

### THE MUSÉE FABRE AT MONTPELLIER.

#### CATALOGUE OF 1866.

#### *Pictures examined in 1876.*

	No.	
Chardin . . . . .	79	<i>Madame Geoffrin.</i>
Dow, G. . . . .	131	<i>The mousetrap.</i>
Dughet, G. (Poussin .	203, 4, and others.	
Greuze . . . . .	241	<i>Girl at prayer.</i>
„ . . . . .	246	<i>Head.</i> —And other examples.
Hondecoeter, M. . . .	273	<i>Hen and chickens.</i>
Huysmans . . . . .	275, 275A	<i>Landscapes.</i>
Metsu, G. . . . .	327	<i>The writer.</i>
„ . . . . .	328	<i>Fishwoman.</i>
Mieris, F., elder . . .	334	<i>Genre scene.</i>
Poussin, Nicolas . . .	—	<i>Several.</i>
Raphael, attrib. . . .	404	<i>Portrait of Lorenzo de' Medici.</i>

	No.	
Raphael, attrib. . . .	405	<i>Portrait of a young man.</i>
Reynolds, Sir Joshua . .	416	<i>Child Samuel at prayer.</i>
Rosa, Salvator . . . .	436	<i>Landscape.</i>
Steen, Jan . . . . .	456	<i>Family group.</i>
Teniers, D., younger. . .	480	<i>Group of smokers.</i>
" " . . . . .	481	<i>Genre scene.</i>
Terburg, G. . . . .	482	<i>Girl seated, pouring out wine.</i>
Wouwerman, P. . . . .	524, 7	<i>Landscapes.</i>
Wynants, Jan . . . . .	531	<i>Landscape.</i>

THE MUSÉE BERNARD is a valuable collection of Dutch and modern pictures and numerous copies presented to the town of Montpellier in 1875, and at present (October 1876) without a catalogue.

The following list contains the names of the principal masters represented here:—

Berchem, Nicholas.	Goyen, Van.
Brekelenkamp.	Netscher.
Brueghel, Jan (Velours).	Ruysdael.
Brouwer.	Schalken.
Chardin.	Wouwerman.
Dusart, C.	Zoorg.

Also a few French works by Descamps and Lancret.

## THE GALLERY OF THE LOUVRE AT PARIS.

CATALOGUE OF 1877.

*Pictures last examined in 1877.*

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" . . . . .	53	<i>Madonna in glory with saints.</i>
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" . . . . .	57	<i>The marriage of S. Catharina.</i>
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Botticelli, Sandro . .	184	<i>Madonna and S. John.</i>
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" . . . . .	120	<i>Madonna.</i>
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" . . . . .	123	<i>Dead Christ.</i>
" . . . . .	130	<i>S. Sebastian.</i>
" . . . . .	132	<i>Diana and Calisto.</i>
" . . . . .	134	<i>The fishing.</i>
" . . . . .	135	<i>The hunting.—And others.</i>
" Lodovico . . . . .	139	<i>Madonna.</i>
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"                    " . . . . .	39	<i>Rustic concert.—Not genuine.</i>
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„ „ . . .	42	<i>The resurrection of Lazarus.</i>
„ „ . . .	46	<i>Madonna and patron saint of Modena.</i>
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„ „ . . .	49	<i>His own portrait.</i>
„ „ . . .	51	<i>S. Cecilia.</i>
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„ „ attrib. . .	220	<i>A Nativity.—May be by the Peselli : C. and C.</i>
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Luini, Bernardino . . .	230	<i>Holy Family.</i>
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„ „ . . .	232	<i>Salome with the head of the Baptist.</i>
„ „ . . .	—	<i>Several good frescoes in a room adjoining the Salon Carré.</i>
Mainardi, S. . . .	243	<i>Holy Family.</i>
Mantegna, Andrea . . .	250	<i>Christ between the two thieves.</i>
„ „ . . .	251	<i>The Madonna of "Victory."</i>
„ „ . . .	252	<i>The Parnassus.</i>
„ „ . . .	253	<i>Expulsion of the Vices.</i>
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Mola, Pietro Franc. . .	268	<i>The Baptist preaching.</i>
„ „ „ . . .	269	<i>Vision of S. Bruno.</i>
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„ . . . . .	429	<i>Combat between Love and Chastity.</i>
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„ „ . . .	364	<i>Holy Family.</i>
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„ „ . . .	369	<i>S. George.—Small.</i>
„ „ . . .	370	<i>S. Michael overthrowing the dragon</i>
„ „ . . .	371	<i>Balthasar Castiglione.</i>
„ „ . . .	373	<i>Princess of Aragon.—Chiefly by C</i>
		<i>Romano.</i>
„ „ . . .	374	<i>Portrait group.</i>
„ „ attrib. . .	372	<i>Portrait of a young man.—By Fr</i>
		<i>Bigio: C. and C.</i>
Reni, Guido . . .	318	<i>Ecce Homo.</i>
„ „ . . .	319, 20	<i>The Magdalen.</i>
„ „ . . .	321	<i>S. Sebastian.</i>
„ „ . . .	324	<i>Combat of Hercules.</i>
„ „ . . .	325	<i>Nessus and Dejanira.</i>
„ „ . . .	327	<i>The rape of Helen.—And others.</i>
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„ „ . . .	332	<i>The continence of Scipio.</i>
Riccio, Felice . . .	334	<i>A Holy Family.</i>
Romano, Giulio . . .	291	<i>The Nativity.</i>
„ „ . . .	293	<i>Triumph of Titus and of Vespasian.</i>
Rosa, Salvator . . .	344	<i>A large battle-piece.</i>
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Rosselli, Cosimo . . .	347	<i>Madonna in glory.</i>
Sacchi, P. F. . . .	354	<i>The doctors of the Church.—Dated 1</i>
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lario, Andrea . . . .	394	<i>The Madonna “au coussin vert.”</i>
„ „ . . . .	395	<i>Portrait of Charles d'Amboise.</i>
„ „ . . . .	396	<i>The Crucifixion.</i>
„ „ . . . .	397	<i>Head of the Baptist.</i> —Dated 1507.
ada, Lionello . . . .	400	<i>Martyrdom of S. Christopher.</i>
agna, Lo . . . .	403	<i>The Birth of Christ.</i>
„ „ . . . .	404	<i>Madonna.</i>
arini, Alessandro . .	410	<i>The repentance of S. Joseph.</i>
epolo, G. B. . . . .	411	<i>Last Supper.</i> —Small.
ntoretto (Robusti). .	337	<i>His own portrait.</i>
itian (Vecellio) . . .	439	<i>Madonna with saints.</i>
„ „ . . . .	440	<i>Holy Family “au lapin.”</i> —Painted 1530.
„ „ . . . .	441	<i>Madonna with saints.</i> —Perhaps partly by Cesare: C. and C.
„ „ . . . .	443	<i>Christ at Emmaus.</i>
„ „ . . . .	445	<i>The crowning with thorns.</i>
„ „ . . . .	446	<i>The Entombment.</i>
„ „ . . . .	449	<i>Jupiter and Antiope, “Venus del Pardo.”</i>
„ „ . . . .	450	<i>Francis I.</i>
„ „ . . . .	451	<i>Allegorical portraits of Marquis del Vasto and his mistress.</i>
„ „ . . . .	452	<i>Portrait of Laura Dianti at her toilette.</i> — Painted 1523.
„ „ . . . .	453, 4	<i>Male portraits.</i>
„ „ . . . .	456	<i>Portrait of the commander of Malta.</i>
„ „ attrib.	455	<i>Portrait.</i> —Fine example of G. A. Por- denone: C. and C.
„ „ „	442	<i>Holy Family.</i> —Not genuine.
ura, Cosimo . . . .	419	<i>A monk.</i>
icello, P. . . . .	165	<i>Portrait group.</i>
„ . . . .	166	<i>Battle-piece.</i>
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ranni, Francesco . . .	424	<i>The martyrdom of S. Irene.</i>
„ Turino. . . . .	426	<i>Madonna and angels.</i>
asari, Giorgio . . . .	437	<i>The angel's salutation.</i>
eronese (Caliari) . . .	92	<i>Esther before Ahasuerus.</i>



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„ „ . . .	96	<i>The feast in the house of Simon.</i>
„ „ . . .	97	<i>Christ bearing the Cross.—Small.</i>
„ „ . . .	99	<i>The pilgrims of Emmaus.</i>
„ „ . . .	100	<i>Jupiter destroying Crime.</i>
„ „ . . .	101	<i>Female portrait.—And others.</i>
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„ „ . . .	459	<i>Madonna and S. Anne.—Unfinished</i>
„ „ . . .	460	<i>The “ Vierge aux Rochers.”</i>
„ „ . . .	461	<i>Female portrait, “ La belle Féronni</i>
„ „ . . .	462	<i>Portrait of Mona Lisa (La Joconde)</i>
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Meer of Delft, Jan vander	—	<i>Woman making lace.</i>
Potter, Paul . . . . .	—	<i>A grey horse.</i>
„ „ . . . . .	—	<i>Cattle under trees.</i>
Rembrandt . . . . .	—	<i>Study in a slaughter-house.</i>
Ryckaert, D. . . . .	—	<i>A painter's studio.</i>
Weyden, Rogier van der .	—	<i>A Pietà, with three figures.</i>

#### *Spanish School.*

Goya, Fr. . . . .	534	<i>Male portrait.—Full length.</i>
Herrera, F. el Viejo . .	536	<i>S. Basil teaching.</i>
Morales, Luis (El Divino)	537	<i>Christ bearing the Cross.</i>
Murillo, Esteban . . .	538, 9	<i>Conceptions.</i>
„ „ . . .	540	<i>The Birth of the Virgin.</i>
„ „ . . .	541	<i>Madonna in glory.</i>
„ „ . . .	542	<i>Madonna.</i>
„ „ . . .	543	<i>Holy Family.</i>
„ „ . . .	546	<i>Miracle of S. Diego.</i>
„ „ . . .	547	<i>The beggar-boy.</i>

	No.	
era, José . . . .	548	<i>Adoration of the shepherds.—Dated 1650.</i>
" " . . . .	549	<i>Pietà.—Life-size.</i>
" " . . . .	550	<i>S. Paul, the hermit.</i>
asquez, Diego . .	551	<i>Infanta Margarita Teresa.</i>
" " . . . .	552	<i>Philip IV. of Spain.</i>
" " . . . .	553	<i>Portrait.—Dated 1633.</i>
" " . . . .	554	<i>Group of portraits.—Small.</i>
baran, Francisco .	555	<i>Legend of S. Pedro Nolasco.</i>
" " . . . .	556	<i>The funeral of a bishop.</i>
" " . . . .	557	<i>S. Polonia.—Small.</i>

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am, Hans Sebald .	14	<i>The history of David.</i>
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" " . . . .	18, 21, 5, 7	<i>Landscapes with figures.</i>
" " . . . .	19	<i>Cows and figures.—Small.</i>
" " . . . .	24	<i>Cattle.</i>
, Ferd. . . . .	39	<i>Philosopher.</i>
" . . . . .	41	<i>Portrait of a mathematician.</i>
" . . . . .	42	<i>Portrait.—And others.</i>
h, Jan and Andries .	43, 4	<i>Landscapes.</i>
l, Paul . . . . .	67, 8	<i>Landscapes.</i>
uwer, Adrian . . .	47	<i>Interior.</i>
eghel, Jan (Velours).	58	<i>Paradise.</i>
" " " . . . .	59	<i>Mythological piece.</i>
" " " . . . .	60	<i>Battle of Arbelles.—And others.</i>
ampaigne, Philippe de	76	<i>Christ in the house of Simon.</i>
" " . . . .	79	<i>Dead Christ.</i>
" " . . . .	83	<i>Portraits of two nuns.</i>
" " . . . .	86	<i>Portrait of Louis XIII.</i>
" " . . . .	87, 91, 3	<i>Portraits.</i>
" " . . . .	88	<i>Portrait of Robert Arnaud d'Andilly.</i>
" " . . . .	94	<i>Portraits of Mansard and Perrault.</i>
nach, Lucas, elder .	99, 100	<i>Portraits.</i>

	No.	
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„ . . . . .	103	<i>Equestrian portrait.</i>
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„ . . . . .	105, 6	<i>Starting for a ride.</i>
„ . . . . .	107	<i>Group of children.</i>
„ . . . . .	108	<i>Male portrait.</i>
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„ . . . . .	123	<i>The village grocer.</i>
„ . . . . .	124	<i>The trumpeter.</i>
„ . . . . .	125	<i>The Dutch cook.</i>
„ . . . . .	126	<i>A woman hanging up a cock.</i>
„ . . . . .	127	<i>The gold-weigher.</i>
„ . . . . .	128	<i>The dentist.</i>
„ . . . . .	129	<i>Reading the Bible.</i>
„ . . . . .	130	<i>His own portrait.</i>
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„ „ . . . . .	137	<i>Madonna and donators.</i>
„ „ . . . . .	138	<i>Dead Christ.—Small.</i>
„ „ . . . . .	139	<i>S. Sebastian.</i>
„ „ . . . . .	141	<i>Rinaldo and Armida.</i>
„ „ . . . . .	142	<i>Charles I. of England.</i>
„ „ . . . . .	143	<i>Children of Charles I.—Small.</i>
„ „ . . . . .	144	<i>Two portraits in one frame.</i>
„ „ . . . . .	145	<i>Isabella of Spain.</i>
„ „ . . . . .	146	<i>Equestrian portrait.</i>
„ „ . . . . .	148, 9	<i>Male and female portraits.</i>
„ „ . . . . .	150	<i>Richardot and his son.</i>
„ „ . . . . .	151	<i>Duke of Richmond.</i>
„ „ . . . . .	152	<i>His own portrait.</i>
„ „ . . . . .	153, 4, 5	<i>Male portraits.—And others.</i>
Elzheimer, Adam . . . . .	159	<i>The flight into Egypt.</i>
Eyck, Jan van . . . . .	162	<i>Madonna and donator.</i>
Flinck, Govert . . . . .	171	<i>The angel and the shepherds.</i>
„ „ . . . . .	172	<i>Portrait of a little girl.</i>
Fyt, Jan . . . . .	177	<i>Game and fruit.</i>
„ „ . . . . .	178	<i>Dead game.</i>

	No.	
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Hals, Frans . . .	190	<i>Portrait of Descartes.</i>
Heem, Jan David de .	192, 3	<i>Fruits.</i>
Helst, Bart. van der .	197	<i>The Arquebusiers.</i> —Study for No. 142 at Amsterdam.
„ „ „ .	198, 9	<i>Male and female portraits.</i>
Heyden, Jan van der .	202	<i>View in Amsterdam.</i>
„ „ .	203, 4	<i>Dutch towns.</i>
Hobbema, Meindert .	205	<i>Landscape.</i>
Holbein, Hans, younger .	206	<i>Nicholas Kratzer.</i>
„ „ „ .	207	<i>William Warham.</i>
„ „ „ .	208	<i>Erasmus.</i>
„ „ „ .	210	<i>Sir Thomas More.</i>
„ „ „ .	211	<i>Anne of Cleves.</i>
„ „ „ .	212	<i>Sir Richard Southwell.</i> —Replica of No. 765 in the Uffizi.
„ „ „ .	213	<i>Portrait of a man.</i>
„ „ „ attrib. .	209	<i>A head.</i>
Honthorst, G. . .	215	<i>Pilate washing his hands.</i>
„ . .	219	<i>Portrait.</i>
Hooghe, Pieter de . .	223, 4	<i>Dutch interiors.</i>
Huysum, Jan van . .	238, 9	<i>Flowers and fruit.</i> —And others.
Jardin, Karel du . .	243	<i>Italian charlatans.</i>
„ „ . .	245, 6	<i>Cattle.</i>
„ „ . .	247	<i>Landscape and animals.</i>
„ „ . .	249	<i>The ford.</i>
„ „ . .	250	<i>Portrait.</i> —And others.
Jordaens, Jacob . .	251	<i>Christ driving out the money-changers.</i>
„ „ . .	254	<i>Infancy of Jupiter.</i>
„ „ . .	255	<i>Feast of kings.</i>
„ „ . .	256	<i>The concert after the feast.</i>
Kalf, Willem . . .	259	<i>Interior.</i>
Lingelbach, J. . .	270	<i>Market at Rome.</i>
„ . .	271	<i>Italian port.</i>
„ . .	273	<i>Landscape and figures.</i>
Maas, Nicholas . . .	276	<i>Soldiers gaming.</i>
Mabuse, Jan Gossaert .	277	<i>Portrait of Carondelet.</i>
„ „ . .	278	<i>Madonna.</i>

	No.	
Matsys, Quintin . . .	279	<i>Banker and his wife.</i>
„ „ attrib.	280	<i>Descent from the Cross.</i>
Memling, Hans . . .	288	<i>S. John Baptist.</i>
„ „ . . .	289	<i>The Magdalen.</i>
Metsu, Gabriel . . .	292	<i>The market-place at Amsterdam.</i>
„ „ . . .	293	<i>An officer receiving a lady.</i>
„ „ . . .	294	<i>The music lesson.</i>
„ „ . . .	295	<i>Man at a window.</i>
„ „ . . .	296	<i>Dutch woman.</i>
„ „ . . .	297	<i>A cook.</i>
Meulen, Van der . . .	301	<i>Triumphal entrance of Louis XIV.</i>
„ „ . . .	304	<i>Court of Louis XIV.</i>
„ „ . . .	308	<i>Passage of the Rhine.</i>
„ „ . . .	314	<i>View of Fontainebleau.</i>
„ „ . . .	317, 18	<i>Battle-pieces.</i>
Mieris, F. van, elder. . .	322	<i>Portrait.</i>
„ „ . . .	324	<i>The tea.</i>
„ Willem van . . .	326	<i>The soap-bubbles.</i>
„ „ . . .	327	<i>The game-merchant.</i>
„ „ . . .	328	<i>The shop.</i>
Mignon, A. . . . .	329, 34	<i>Still-life.</i>
Moro, Antonio . . . .	342	<i>Dwarf of Charles V. and dog.</i>
Neefs, Pieter . . . .	347	<i>Interior of a cathedral.</i>
Neer, Artus van der . . .	354	<i>Dutch canal.</i>
„ „ . . .	355	<i>Moonlight.</i>
Netscher, Gaspar . . .	358	<i>The singing lesson.</i>
„ „ . . .	359	<i>The lesson on the viol.</i>
Os, Jan van . . . . .	368	<i>Flowers and fruit.</i>
Ostade, Adrian van . . .	369	<i>Group of the painter's family.</i>
„ „ . . .	370	<i>The schoolmaster.</i>
„ „ . . .	371	<i>The fish-market.</i>
„ „ . . .	372	<i>Interior of a cottage.</i>
„ „ . . .	373	<i>Man reading.</i>
„ Isaac van . . . . .	376	<i>Arrival of travellers at an inn.</i>
„ „ . . .	377	<i>Wayside inn.</i>
„ „ . . .	378, 9	<i>Frozen canals in Holland.</i>
Pourbus, Pieter . . . .	391	<i>The Resurrection.</i>
„ Frans, younger. . . .	392	<i>The Last Supper.</i>
„ „ „ . . .	394, 5	<i>Full-length portraits.—Small.</i>

	No.	
'ourbus, Frans, younger.	396	<i>Portrait of Maria de' Medici.</i>
" " "	397	<i>Portrait.</i>
otter, Paul . . . .	399	<i>Animals in landscape.</i>
" " . . . .	400	<i>The field.</i>
embrandt van Ryn.	404	<i>The angel Raphael leaving Tobias.</i>
" "	407	<i>The pilgrims of Emmaus.—Small.</i>
" "	408, 9	<i>Philosophers in meditation.—Small.</i>
" "	410	<i>An interior.</i>
" "	412, 13, 14, 15	<i>Portraits of Rembrandt.</i>
" "	416, 17, 18	<i>Male portraits.</i>
" "	419	<i>Female portrait.</i>
Ottenhammer . . .	424	<i>Death of Adonis.</i>
ubens, P. P. . . .	425	<i>The flight of Lot.</i>
" . . . .	427	<i>Adoration of the Magi.</i>
" . . . .	428	<i>The Madonna "aux anges."</i>
" . . . .	429	<i>Virgin in a garland of flowers.</i>
" . . . .	432	<i>Triumph of Religion.</i>
" . . . .	433	<i>Tomyris with the head of Cyrus.</i>
" . . . .	434-54	<i>Large works relating to the history of Maria de' Medici.</i>
" . . . .	450	<i>Elizabeth of France.</i>
" . . . .	455	<i>François de' Medici.</i>
" . . . .	456	<i>Jeanne d'Autriche.</i>
" . . . .	460	<i>Helena Fourment and two children.</i>
" . . . .	461	<i>Portrait of a lady.</i>
" . . . .	462	<i>Village fête.</i>
" . . . .	465	<i>Landscape.</i>
tuysdael, Jacob . . .	470	<i>The forest.</i>
" " . . . .	471	<i>Sea-piece.</i>
" " . . . .	472	<i>Landscape, 'The thicket.'</i>
" " . . . .	473	<i>Landscape, 'Ray of sunlight.'</i>
chalken, G. . . . .	478	<i>Holy Family.</i>
" . . . .	480	<i>Candlelight piece.</i>
lingeland, P. van . .	486	<i>Dutch family.</i>
" " . . . .	488	<i>Still-life.—Small.</i>
nyders, F. . . . .	489	<i>Animals.</i>
" . . . .	490	<i>Animals entering the ark.</i>
" . . . .	492	<i>Boar-hunt.</i>
prong, G. . . . .	498	<i>Female portrait.</i>

	No.	
Steen, Jan . . . .	500	<i>A flemish feast.</i>
Teniers, David, younger.	512	<i>The prodigal son.</i>
„ „ „ .	513	<i>The works of mercy.</i>
„ „ „ .	514	<i>The temptation of S. Anthony.</i>
„ „ „ .	515	<i>A village fair.</i>
„ „ „ .	516	<i>Outside an inn.—Large.</i>
„ „ „ .	518	<i>Interior of an inn.</i>
„ „ „ .	520	<i>The heron-hunt.—And others.</i>
Terburg, G. . . .	526	<i>An officer offering gold to a woman.</i>
„ . . . .	527	<i>The music lesson.</i>
„ . . . .	528	<i>The concert.</i>
Veen, Otho van . .	535	<i>Group of himself and family.</i>
Velde, Adrian van de .	536	<i>The beach at Scheveningen.</i>
„ „ . . . .	539	<i>Landscape and animals.</i>
„ „ . . . .	540	<i>Figures and cows.</i>
„ Willem van de .	542	<i>A marine-piece.</i>
Venne, Adrian van de .	545	<i>Feast in honour of the armistice clared between the Dutch and Albes Austria.</i>
Verkolie, J. . . .	547	<i>Dutch interior.</i>
Vois, Ary de . . .	551	<i>Full-length portrait.—Small.</i>
Weenix, Jan . . . .	554, 5	<i>Dead game.</i>
Werff, A. van der . .	557–69	<i>Various examples.</i>
Wouwerman, Philip .	565	<i>The ‘Bœuf gras.’</i>
„ „ . . . .	567	<i>Hunting-party.</i>
„ „ . . . .	570	<i>The riding-school.—And others.</i>
Wynants, Jan . . .	579	<i>Forest scene.</i>
„ „ . . . .	580, 1	<i>Landscapes.</i>
Zorg . . . . .	421	<i>Interior with still-life.</i>

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„ „ . . . .	24	<i>Diana leaving the bath.</i>
„ „ . . . .	25	<i>Venus applies to Vulcan for arms.</i>
„ „ . . . .	26, 7	<i>Shepherdesses.</i>
Boullongne, Bon . . .	33	<i>Hercules and the centaurs.</i>
Bourdon, Sébastien . .	40	<i>The Descent from the Cross.</i>

	No.	
Bourdon, Sébastien . . .	42	<i>The martyrdom of S. Peter.</i>
„ „ . . .	47	<i>René Descartes.</i>
„ „ . . .	48	<i>Portrait of the painter.</i>
Bourguignon, Jacques . . .	132	<i>Cavalry combat.—And several others.</i>
Brun, Charles le . . .	56	<i>Infant Jesus asleep.</i>
„ „ . . .	57	<i>Holy Family, the “Benedicite.”</i>
„ „ . . .	58–61	<i>Series from the life of Christ.</i>
„ „ . . .	62	<i>Christ on the Cross and angels.</i>
„ „ . . .	64	<i>The descent of the Holy Spirit.</i>
„ „ . . .	65	<i>The martyrdom of Stephen.</i>
„ „ . . .	66	<i>A repentant Magdalen.</i>
„ „ . . .	70–4	<i>Scenes from the history of Alexander.</i>
„ „ . . .	75	<i>Meleager and Atalanta.</i>
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Chardin, J. B. . . .	96	<i>Kitchen utensils.</i>
„ . . .	97	<i>Fruits, animals, &amp;c.</i>
„ . . .	99	<i>The blessing.</i>
„ . . .	100	<i>Dead rabbit and hunting-gear.</i>
„ . . .	101, 2	<i>Kitchen utensils. — And others, numbered and unnumbered.</i>
Claude (Lorraine) . . .	219, 26	<i>Sea-ports.</i>
„ „ . . .	220	<i>View of the Campo Vaccino, Rome.</i>
„ „ . . .	221	<i>Village fair.</i>
„ „ . . .	223	<i>The landing of Cleopatra at Tarsus.</i>
„ „ . . .	224	<i>David anointed king by Samuel.</i>
„ „ . . .	225	<i>Ulysses restoring Chryseis to her father.</i>
„ „ . . .	231	<i>The ford.</i>
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„ „ . . .	108	<i>The wife of Charles IX. of France.</i>
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„ „ „ . . .	149	<i>The Sabine women.</i>
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" " "	. 159	<i>Pius VII.</i>
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" " "	. 164	<i>Wolf-hunt.</i>
" " "	. 165	<i>Boar-hunt.</i>
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" " "	. 180, 1	<i>Game and dogs.—And others.</i>
Dufresnoy, C.	. 212	<i>S. Margaret.</i>
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" " "	. 301	<i>The Descent from the Cross.</i>
" " "	. 302	<i>The Ascension.</i>
" " "	. 306	<i>Portrait.</i>
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" " "	. 329	<i>Rest from hunting.</i>
" " "	. 330	<i>Marie Leczinska, Queen of France.</i>
" Jean Baptiste van	. 324	<i>Institution of the order of the</i>
		<i>Ghost.</i>
Mignard, Pierre	. 349	<i>Madonna with the grapes.</i>
" " "	. 358	<i>Group of Louis the Dauphin and family.</i>
" " "	. 360	<i>His own portrait.</i>
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ain, Le . . . . .	375	<i>Blacksmith at his forge.</i>
" . . . . .	377	<i>A village scene.</i>
" . . . . .	378	<i>Procession of priests.</i>
udry, J. B. . . . .	386	<i>Pointer.</i>
" . . . . .	387	<i>Wolf-hunt.</i>
" . . . . .	388	<i>Dog guarding game.</i>
arrocel, J. . . . .	393, 4	<i>Sketches of battles.</i>
atel, Pierre . . . . .	395, 6	<i>Landscapes.</i>
ater, J. B. . . . .	403	<i>Rustic feast.</i>
orte, Roland de la . . . . .	413	<i>Still-life.</i>
oussin, Nicolas . . . . .	415	<i>Eliezer and Rebekah.</i>
" " . . . . .	416, 17	<i>The finding of Moses.</i>
" " . . . . .	421	<i>Philistines stricken with the plague.</i>
" " . . . . .	426	<i>Healing the blind.</i>
" " . . . . .	433	<i>The ecstasy of S. Paul.</i>
" " . . . . .	434	<i>Miracle of S. François Xavier.</i>
" " . . . . .	436	<i>Roman subject.</i>
" " . . . . .	437	<i>Pyrrhus saved.</i>
" " . . . . .	440	<i>Bacchanalia.</i>
" " . . . . .	443	<i>Triumph of Flora.</i>
" " . . . . .	445	<i>The shepherds of Arcadia.</i>
" " . . . . .	446	<i>Triumph of Truth.</i>
" " . . . . .	447	<i>His own portrait.</i>
" " . . . . .	448-51	<i>The four seasons.</i>
" " . . . . .	453	<i>Diogenes.</i>
Rigaud, Hyacinthe . . . . .	475	<i>Louis XIV.</i>
" " . . . . .	476	<i>Philip V. of Spain.</i>
" " . . . . .	477	<i>Bossuet.</i>
" " . . . . .	479	<i>Desjardins.</i>
" " . . . . .	480	<i>Le Brun and Mignard.</i>
lanterre, J. B. . . . .	496	<i>Susannah at the bath.</i>
" . . . . .	497	<i>Female portrait.</i>
ubleyras, P. . . . .	504	<i>Christ at the house of Simon.</i>
" . . . . .	508	<i>Mass of S. Basil.—And others.</i>
ueur, Eustache le . . . . .	517	<i>Christ bearing the Cross.</i>
" " . . . . .	518	<i>Descent from the Cross.</i>
" " . . . . .	519	<i>Christ and the Magdalen.</i>
" " . . . . .	520	<i>Saints refusing to sacrifice to Jupiter.</i>
" " . . . . .	521	<i>The preaching of S. Paul.</i>

	No.	
Sueur, Eustache le . . .	525-47	<i>The history of S. Bruno.</i> —Nos. 525 and 527 are the best.
„ „ . . .	551-6	<i>The history of Love.</i>
„ „ . . .	558-62	<i>Representations of the nine Muses.</i>
Tocqué, Louis . . .	577	<i>Marie Leczinska, Queen of France.</i>
Troy, J. F. de . . .	581	<i>Henry IV. and courtiers.</i> —And others.
Valentin, Moïse . . .	583	<i>Innocence of Susannah.</i>
„ „ . . .	584	<i>Judgment of Solomon.</i>
„ „ . . .	586	<i>A concert.</i>
„ „ . . .	587	<i>Group of musicians.</i>
„ „ . . .	588	<i>The fortune-teller.</i>
Vernet, Joseph . . .	592-632	<i>Views of French marine-ports and marine-pieces, of which Nos. 596, 615, 17, 23 are the best.</i>
Vien, Joseph Marie . . .	634	<i>SS. Germain and Vincent.</i>
„ „ „ . . .	636	<i>The sleeping hermit.</i>
„ „ „ . . .	637	<i>Cupids and flowers.</i>
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„ „ . . .	642	<i>Holy Family.</i>
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„ „ . . .	647	<i>Allegory of riches.</i>
Watteau, Antoine . . .	649	<i>Embarkation for the island of Cythera.</i>

One of the lofty halls contains several decorative works, chiefly by Boucher, Natoire, Verdier, and others. Above these hang four large works by C. le Brun.

#### THE COLLECTION OF M. LOUIS LA CAZE.

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Guardi, Francesco . . .	11	<i>View of the Salute, Venice.</i>
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„ „ attrib. . .	37	<i>The Infanta Maria Teresa.</i>

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<b>B</b> rekelenkamp . . .	46	<i>The doctor's visit.</i>
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<b>D</b> enner, Balthasar . .	53	<i>An old woman.</i>
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" " . . . . .	87	<i>The schoolroom.</i>
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<b>R</b> avesteyn, Jan van . .	94	<i>Female portrait.</i>
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" " . . . . .	98	<i>Male portrait.</i>
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" " . . . . .	120	<i>Fruits.</i>
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" " " . . . . .	133	<i>The collector of alms.</i>
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Chardin, J. B. . . . .	170	<i>The blessing.</i>
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" . . . . .	173, 4, 5, 7, 8	<i>Still-life.</i>
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„ . . .	184	<i>Kitchen utensils.</i>
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„ . . .	206	<i>Head of a young girl.—And others.</i>
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„ . . .	224	<i>Portrait group.</i>
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Nain, Le . . . .	227	<i>Peasants’ repast.</i>
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„ „ . . .	263	<i>An assembly in the park.</i>
„ „ . . .	264	<i>The conjurer.</i>

## THE PICTURE GALLERIES OF ENGLAND.

## THE DULWICH GALLERY AT DULWICH.

CATALOGUE OF 1876.

*Pictures last examined in 1877.*

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Berchem, N. . . . .	17	<i>Landscape with figures.</i>
„ . . . . .	160	<i>Wood scene.</i>
„ . . . . .	200	<i>Landscape.—Called <i>Le soir</i>.</i>
„ . . . . .	209	<i>Landscape.—Called <i>Le midi</i>.</i>
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„ „ . . . . .	36, 41	<i>Landscapes with figures and cattle.</i>
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Chardin, S. . . . .	27	<i>Girls at work.</i>
„ . . . . .	308	<i>Woman with a hurdy-gurdy.</i>
Claude Gelée (Lorraine). . . . .	244	<i>Landscape—Jacob and Laban.</i>
„ „ „ . . . . .	270	<i>Embarkation of S. Paula.</i>
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Cuyp, A. . . . .	9, 83, 163, 9	<i>Landscapes with figures and cattle.</i>
„ . . . . .	141	<i>Landscape with figures.</i>
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" . . .	358	<i>Thomas Linley.</i>
" . . .	361	<i>Samuel Linley.</i>
" . . .	362	<i>Thomas Linley.</i>
" . . .	366	<i>Mrs. Moody and her children.</i>
Guercino . . .	324	<i>S. Cecilia.</i>
Guido Reni . . .	331	<i>S. John in the wilderness.</i>
" " . . .	339	<i>S. Sebastian.</i>
Hobbema, M. . .	131	<i>Landscape with a water-mill.</i>
Holbein, attrib. . .	353	<i>Portrait of an old man.—Ascribed Amberger by Mr. Wornum.</i>
Huysum, J. van . . .	140	<i>Flowers.</i>
Jardin, Karel du . .	62	<i>Landscape with cattle and figures.</i>
" " . . .	229	<i>Smith shoeing an ox.</i>
Le Brun, C. . . .	252	<i>The massacre of the Innocents.</i>
" . . .	319	<i>Horatius Cocles defending the bridge.</i>
Murillo . . . .	248	<i>The Spanish flower-girl.</i>
" . . . .	283, 6	<i>Spanish boys.</i>
" . . . .	347	<i>The Madonna "del Rosario."</i>
Neefs, P., elder . .	79	<i>Interior of a cathedral.</i>
Neer, Artus van der .	112	<i>Moonlight scene.</i>
Opie, J. . . .	3	<i>His own portrait.</i>
Ostade, A. van . . .	107	<i>An interior.</i>
" " . . .	152	<i>A man smoking.</i>
" " . . .	190	<i>Boors making merry.</i>
Poelenburg . . . .	14	<i>Landscape with figures.</i>
Poussin, Nicolas . .	279	<i>Landscape.</i>
" " . . .	291	<i>The adoration of the Magi.</i>
" " . . .	295	<i>The inspiration of a poet.</i>
" " . . .	300	<i>Education of Jupiter.</i>
" " . . .	305	<i>Triumph of David.</i>
" " . . .	310	<i>The flight into Egypt.</i>
" " . . .	315	<i>Rinaldo and Armida.</i>
" " . . .	336	<i>Assumption of the Virgin.</i>
Pynacker . . . .	130, 50	<i>Landscapes and figures.</i>
Raphael . . . .	306, 7	<i>Portions of a predella, belonging an altarpiece painted in 1504 for Convent of S. Anthony at Perugia</i>
Rembrandt . . . .	179	<i>Jacob's dream.</i>

	No.	
Rembrandt . . . .	189	<i>Portrait.—Small.</i>
„ . . . .	206	<i>Portrait of his serving-maid.</i>
„ . . . .	282	<i>Portrait.—Said to be that of Wou-</i> <i>werman.</i>
Reynolds, J. . . .	143	<i>Mother and her sick child.</i>
„ . . . .	146	<i>His own portrait.</i>
„ . . . .	254	<i>Sketch for the death of Cardina</i> <i>Beaufort.</i>
„ . . . .	285	<i>Samuel.</i>
„ . . . .	340	<i>Mrs. Siddons as the tragic Muse.</i>
Rigaud, H. . . .	2	<i>Louis XIV.</i>
„ . . . .	98	<i>Boileau.</i>
„ . . . .	118	<i>Male portrait.</i>
Rosa, Salvator . . .	159	<i>Landscape.</i>
„ „ . . . .	271	<i>Soldiers gaming.</i>
Rubens . . . .	351	<i>Venus, Mars, and cupid.</i>
„ . . . .	355	<i>Portrait of his mother.</i>
Ruysdael . . . .	154	<i>A waterfall.</i>
Sarto, A. del, attrib. .	327	<i>Holy Family.—Supposed to be a fine</i> <i>copy of No. 81 in the Pitti, Florence.</i>
Slingeland . . . .	151	<i>Boy with bird's nest.</i>
Teniers, David, elder .	18	<i>Winter.</i>
„ D., younger . . .	60	<i>Sow and pigs.</i>
„ „ . . . .	116	<i>A winter scene.</i>
„ „ . . . .	119, 39	<i>Landscapes with figures.</i>
„ „ . . . .	185	<i>The chaff-cutter.—And others.</i>
Tiepolo . . . .	99	<i>Joseph and Pharaoh.</i>
„ . . . .	233, 6	<i>Sketches for a ceiling.</i>
Velde, A. van de . .	72	<i>Landscape with cattle.</i>
„ W. van de . . .	113, 86	<i>A calm.</i>
„ „ . . . .	166	<i>A brisk gale.</i>
Velasquez, Diego, attrib.	194	<i>Prince Baltasar Carlos.</i>
„ „ „ . . . .	309	<i>Philip IV. of Spain.</i>
Vernet, C. J. . . .	202	<i>View near Rome.</i>
Watteau, A. . . .	197, 210	<i>Fêtes champêtres.</i>
Werff, Van der . . .	191	<i>Judgment of Paris.</i>
Wilson, R. . . .	215	<i>View of Tivoli.</i>
Wouwerman, P. . . .	187	<i>The farrier and the convent.</i>
„ . . . .	173, 228	<i>Landscapes with figures.</i>



	No.	
Wynants, Jan . . .	11, 12	<i>Landscapes.</i>
„ „ . . .	278	<i>Landscape.</i> —Figures by A. van Velde.
Zuccarelli . . . . .	231	<i>Landscape and figures.</i>

## THE NATIONAL GALLERY AT EDINBURGH.

### CATALOGUE OF 1878.

#### *British School to the end of the 18th century.*

	No.	
Allan, David . . . . .	3	<i>His own portrait.</i>
„ „ . . . . .	4	<i>Portrait of James Tassie.</i>
„ „ . . . . .	5	<i>Portrait of Mrs. Tassie.</i>
„ „ . . . . .	83	<i>Origin of painting.</i> —Small oval.
Gainsborough . . . . .	269	<i>The Honourable Mrs. Graham.</i>
Hogarth . . . . .	267, 70	<i>Mr. and Mrs. Dawson of Durham.</i>
Raeburn, Sir H. . . . .	2	<i>Professor Wilson at the age of 20.</i>
„ . . . . .	19	<i>Lady Miller.</i>
„ . . . . .	20	<i>Francis Horner.</i>
„ . . . . .	23	<i>Neil Gow.</i>
„ . . . . .	36	<i>Mrs. Scott Moncrieff.</i>
„ . . . . .	38	<i>Mrs. Hamilton.</i>
„ . . . . .	39	<i>Alexander Adam.</i>
„ . . . . .	45	<i>Mrs. Kennedy.</i>
„ . . . . .	47	<i>Lord Newton.</i>
Ramsay, Allan . . . . .	43	<i>David Hume.</i>
„ „ . . . . .	266	<i>The artist's wife.</i>
Reynolds, Sir J. . . . .	12	<i>Sir David Lindsay.</i>
„ . . . . .	29, 30	<i>Sir Th. and Mrs. Miller.</i>
„ . . . . .	49	<i>Edmund Burke.</i> —Unfinished.
Runciman, J. . . . .	25	<i>His own portrait.</i>
Wilson, Richard . . . . .	97	<i>Landscape.</i>
„ „ . . . . .	250	<i>River scene.</i>
„ „ . . . . .	369	<i>Italian landscape.</i>

#### *Foreign Schools.*

Backhuizen, L. . . . .	361	<i>Sea-piece and boats.</i>
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	No.	
Bassano, J. . . . .	90	<i>Male portrait.</i>
Bonifazio, attrib. . . . .	68	<i>Last Supper.</i>
Bordone, Paris . . . . .	106	<i>Lady at her toilette.</i>
Both, J. and A. . . . .	110, 351, 92	<i>Landscapes.</i>
Boucher, Fr. . . . .	70	<i>Madame de Pompadour.</i>
Bourguignon, J. . . . .	80	<i>Small battle-piece.</i>
Canaletto . . . . .	88	<i>View in Venice.</i>
Caracci, L. . . . .	121	<i>Death of Abel.</i>
" . . . . .	330	<i>Ecce Homo.</i> —After Correggio.
Castagno, A. del, attrib. . . . .	397	<i>Saints.</i> —Schools of Domenico di Bartolo and Vecchietta: C. and C.
Deelen, Van . . . . .	62	<i>Architectural subject.</i>
Duoq, J. le . . . . .	404	<i>Party at cards.</i>
Dughet, Gaspar . . . . .	359	<i>Land storm.</i>
Dyck, A. van . . . . .	315	<i>Martyrdom of S. Sebastian.</i>
" " . . . . .	318	<i>Male portrait.</i>
" " . . . . .	319	<i>The Lomellini family.</i>
Furini, F. . . . .	73	<i>A poetess.</i>
" . . . . .	85	<i>S. Sebastian.</i>
Fyt, J. . . . .	95	<i>Dead wolf.</i>
Garofalo . . . . .	96	<i>Christ purging the Temple.</i>
Giorgione, attrib. . . . .	113	<i>Portrait.</i> —A fine Della Vecchia: C. and C.
" " . . . . .	373	<i>Young noble and lady.</i> —A doubtful Della Vecchia: C. and C.
Greuze, J. B. . . . .	63	<i>Boy with lesson book.</i>
" . . . . .	82	<i>Girl and pitcher.</i> —Study for No. 263 in the Louvre.
" . . . . .	112	<i>Young girl.</i>
" . . . . .	118	<i>Girl with dead canary.</i>
" . . . . .	370	<i>Cottage interior, with figures.</i>
Guido Reni . . . . .	87	<i>Venus and Graces.</i>
" " . . . . .	384	<i>Ecce Homo.</i>
Helst, B. van der . . . . .	395	<i>Male portrait.</i>
Hobbema, M. . . . .	360	<i>Wooded landscape.</i>
" attrib. . . . .	357	<i>Landscape.</i>
Jardin, K. du. . . . .	368	<i>Halt of horsemen.</i>
Liesborn, Meister von . . . . .	350	<i>Fragment of the Liesborn altarpiece.</i>
Lippi, Filippo . . . . .	396	<i>Saints.</i>

	No.	
Lyversberg, Master of . . . .	352	<i>Conversion of S. Hubert.</i>
Meulen, Van der . . . .	323	<i>Progress of Louis XIV.</i>
Michael Angelo . . . .	23, 4, 5	<i>Wax models for figures in Medici Chapel of S. Lorenzo, Flor</i>
Murillo, attrib. . . . .	119	<i>Boy drinking.</i>
Neefs, Pieter . . . . .	402	<i>Cathedral interior.</i>
Pannini, G. P. . . . .	67	<i>Interior of basilica of S. Paolo.</i>
" . . . . .	115	<i>Interior of S. Peters.</i>
Pater, J. B. . . . .	79	<i>Ladies bathing.</i>
Poussin, N. . . . .	354	<i>Copy of Bellini's ' Gods upon earth</i>
Pynacker, A. . . . .	391	<i>Forest scene.</i>
Rembrandt, attrib. . . .	349, 67	<i>Landscapes.</i>
Romano, G., attrib. . . .	372	<i>Study for part of the Battle of Con tine in the Vatican.</i>
Rosa, Salvator . . . . .	74, 86	<i>Soldiers in armour.</i>
" . . . . .	410, 11	<i>Landscapes.</i>
Ruysdael, J. . . . .	353, 405	<i>Landscapes.</i>
Sirani, Elisabetta . . . .	313	<i>Infant S. John.</i>
Snyders, F. . . . .	126, 8, 390	<i>Bear-, wolf-, and boar-hunt</i>
" . . . . .	324	<i>Mischievous monkeys.</i>
Steen, Jan . . . . .	362	<i>Doctor's visit.</i>
Sustermans, J. . . . .	102	<i>Male portrait.</i>
Teniers, D., younger. . .	364	<i>Peasants at skittles.</i>
Tiepolo, G. B. . . . .	78	<i>Finding of Moses.</i>
" . . . . .	383	<i>Small sketch.</i>
Tintoretto, attrib. . . .	91, 214, 310	<i>Winter, Summer, and Au</i>
" . . . . .	114	<i>Jesus and the mother of Zeb children.</i>
Titian . . . . .	378	<i>Ariadne in Naxos.—Replica of No at Madrid.</i>
" attrib.. . . .	71	<i>Holy Family.</i>
" . . . . .	145	<i>Adoration of the Magi.—By J Bassano.</i>
" . . . . .	116	<i>Landscape.—Flemish : C. and C.</i>
" . . . . .	374	<i>Madonna and S. Catharine.</i>
Unknown . . . . .	109	<i>Male portrait.</i>
Velasquez, attrib. . . .	69	<i>Small study.</i>
Velde, W. van der . . . .	94	<i>Naval engagement.</i>
" . . . . .	365	<i>Fishing boats in a calm.</i>

	No.	
Veronese, P. . . . .	309	<i>Mars and Venus.</i>
" . . . . .	377	<i>Venus and Adonis.</i>
Watteau, Antoine . . . .	64	<i>Pastoral.</i>
" " . . . . .	81	<i>Fête champêtre.</i>
" " attrib. . . . .	72	<i>Boy and girl at play.</i>
Werff, A. van der . . . .	355	<i>Burgomaster and his wife.</i>
Zurbaran, F. . . . .	98	<i>Virgin in glory.</i>

### THE GALLERY OF PICTURES AT GLASGOW.

No catalogues. Unfortunately some of the paintings are for the present (1878) not visible.

	No.	
Amiconi . . . . .	2, 4	<i>Cupids.</i>
Baroccio, F. . . . .	396	<i>Madonna in glory.</i>
Bordone, P., attrib. . . .	—	<i>Madonna, saints, and Lamb.</i>
Canaletto . . . . .	394	<i>Piazzetta of S. Marco, Venice.</i>
Cignani, C. . . . .	208	<i>Death of Cleopatra.</i>
Correggio, copy of . . . .	424	<i>Altarpiece of S. Girolamo, 'Il Giorno.'</i>
Giordano, L. . . . .	—	<i>Triumph of Amphitrite.</i>
Giorgione, attrib. . . . .	401	<i>Madonna enthroned, saints, and angels.</i>
		—By a painter of the 16th century: C. and C.
Guardi, F. . . . .	387	<i>Island of S. Giorgio.</i>
Guercino, attrib. . . . .	397	<i>Salvator Mundi.</i>
Guido, after . . . . .	—	<i>Mater Dolorosa.</i>
Lucatelli . . . . .	252	<i>Small landscape.</i>
Mola . . . . .	—	<i>Landscape and figures.</i>
Murillo . . . . .	—	<i>Repose in Egypt.</i>
Procaccini, G. C. . . . .	393	<i>S. Michael and fallen angels.</i>
Raphael, after . . . . .	—	<i>Holy Family "del Lagarto."</i>
Ricci, S. . . . .	169	<i>Elijah and the widow of Sarepta.</i>
Solimene . . . . .	425	<i>Justice and Peace.</i>
Spada, L. . . . .	—	<i>A muse.—Small circular.</i>
Titian, attrib. . . . .	—	<i>Holy Family.</i>

## THE GREAT HALL AT GREENWICH HOSPITAL

This large hall is finely decorated on the walls and ceiling by James Thornhill. It contains also several paintings of naval events, among which should be noted two by P. J. de Louth and one by Turner, besides numerous portraits, painted by Sir Godfrey Kneller, Sir J. Reynolds, Gainsborough, Opie, Nathaniel Dance, Knapton, and Stone.

## THE COLLECTION IN HAMPTON COURT PALACE

CATALOGUE OF 1876.

*Pictures last examined in 1878.*

A few pictures are referred to here as interesting on account of their relation to English history rather than as specimens of art. In this gallery the names of the great masters are attached in warrant to numerous pictures.

No.

Aelst, W. van . . .	468	<i>Still-life.</i>
Bassano, Jacopo . . .	72	<i>A sculptor.</i>
„ „ . . .	78	<i>Portrait of a gentleman.</i>
„ „ . . .	160	<i>The Deluge.</i>
Beechey, Sir William . .	354	<i>George III. reviewing cavalry.</i>
Bellini, Giovanni . . .	117	<i>His own portrait.—Injured.</i>
Bockman . . . . .	5	<i>Lord Anson.—And others.</i>
Bonifazio, attrib. . . .	137	<i>Woman of Samaria.</i>
„ „ . . .	146	<i>The shepherd's offering.</i>
Bordone, P., attrib. . .	118	<i>Madonna and donors.—By a foreign artist.</i>
„ „ . . .	182	<i>Portrait.</i>
„ „ . . .	235	<i>Lucretia.—Old copy of a picture by Palma Vecchio at Vienna : C. and C.</i>
Bray, De . . . . .	66	<i>Portrait of himself and family.</i>
Brueghel, Pieter, elder .	748	<i>The massacre of the Innocents.</i>
Campidoglio . . . . .	539, 44	<i>Fruit.</i>

	No.	
Canaletto . . . . .	9	<i>The Colosseum at Rome.</i>
Clouet, François (catalogued as Janet) . . .	561	<i>The Queen of Francis I.</i>
" . . . . .	631	<i>Mary Queen of Scots.</i>
" . . . . .	632	<i>Francis II. of France.</i>
Clouet, School of. . . .	566	<i>Francis I. and lady.</i>
Cornelis . . . . .	564, 5, 7	<i>Portraits.</i>
Dance, Wm. . . . .	374	<i>Bishop of Winchester.</i>
Denner . . . . .	35, 6	<i>Two heads.</i>
Dobson, Wm. . . . .	376	<i>Portrait of himself and wife.—And others.</i>
Dossi, Dosso, attrib. . .	80	<i>Male portrait.</i>
Dyck, Anton van . . . .	47	<i>Mrs. Lemon.</i>
" " . . . . .	85	<i>Equestrian portrait of Charles I.</i>
" " . . . . .	387	<i>Samson and Delilah.</i>
Eyck, Jan van, School of	590	<i>Head of a young man.</i>
Francia, Francesco . . .	307	<i>The Baptism in Jordan.—Replica of No. 437 at Dresden.</i>
Gainsborough . . . . .	352	<i>Fischer the musician.</i>
" . . . . .	353	<i>Colonel St. Leger.</i>
Gerard, Marc . . . . .	619	<i>Queen Elizabeth.</i>
Giorgione, attrib. . . .	60	<i>Male head.</i>
" " . . . . .	79	<i>Holy Family.—An inferior copy.</i>
" " . . . . .	124	<i>Mars, Venus, and cupid.—By a follower of Bordone: C. and C.</i>
" " . . . . .	158	<i>Portrait.—And others not genuine, such as Nos. 73, 183.</i>
Greuze . . . . .	413	<i>Louis XVI. of France.</i>
" . . . . .	429	<i>Madame de Pompadour.</i>
Guido, attrib. . . . .	301	<i>Judith and Holofernes.</i>
Hals, Frans . . . . .	676	<i>Sketch of a man.</i>
" " . . . . .	682	<i>Laughing boy.</i>
Heem, Jan David de . . .	467, 9	<i>Still-life.</i>
Heemskerck, M. . . . .	587	<i>Death and Last Judgment.</i>
Heere, L. da . . . . .	635	<i>Queen Elizabeth in a fancy dress.</i>
Helst, Van der . . . . .	770	<i>A Dutch gentleman.</i>
Holbein, Hans . . . . .	594	<i>Erasmus writing.</i>
" " . . . . .	597	<i>Erasmus.</i>
" " . . . . .	603	<i>Frobenius the printer.</i>

# HAMPTON COURT: THE GALLERY.

	No.	
Holbein, Hans . . .	608	<i>Portraits of his father and mother.</i>
" " . . .	610	<i>Reskemeer or Reskimer.</i>
" " attrib. . .	559	<i>Countess of Lennox.</i>
" " " . . .	563	<i>Henry VIII. when young.</i>
" " " . . .	592	<i>A French nobleman.</i>
" " " . . .	593	<i>His own portrait.</i>
" " " . . .	598	<i>Francis I. of France.</i>
" " " . . .	606	<i>Henry VIII.—Numerous others are ascribed to Holbein here which have no claim whatever to be regarded as his work. Some large compositions also in the Queen's audience-chamber bearing his name are interesting contemporary productions, as containing costumes and illustrating events of the time: vide Nos. 331, 7, 9, 40, 2, 5.</i>
Hondecoeter . . .	463	<i>Poultry.</i>
Honthorst . . .	58	<i>Duke of Buckingham and family.</i>
" . . .	330	<i>Christian, Duke of Brunswick.</i>
Hoppner . . .	355	<i>Francis, Duke of Bedford.</i>
" . . .	358	<i>The Earl of Moira.</i>
" . . .	359	<i>The comic Muse.</i>
James . . .	883, 4, 5, 914, 19, 21, 3, 5	<i>Views in and about Old London.</i>
Kaufmann, Angelica. . .	502	<i>The Duchess of Brunswick.</i>
Knapton . . .	361	<i>Family of Frederick, Prince of Wales.</i>
Kneller, Sir Godfrey . . .	29	<i>King William landing at Torbay.</i>
" " . . .	40	<i>Miss Pitt.</i>
" " . . .	46	<i>Duchess of Grafton.</i>
" " . . .	50	<i>Countess of Dorset.</i>
" " . . .	57	<i>Peter the Great, when young.</i>
" " . . .	—	<i>Several portraits of court beauties.</i>
Leiden, Lucas van, attrib. . . . .	106	<i>The Crucifixion.—A triptych.</i>
Lely, Sir Peter . . .	190–207	<i>Several portraits of the beauties of King Charles II.'s court; the Countess of Grammont, No. 207, is a good example.</i>

	No.	
Lely, attrib. . . . .	185	<i>Portrait of Lady Byron or of Lady Bellasys.</i> —This fine portrait is more probably by Jacob Huysman of Antwerp.
Longhi, Pietro . . . . .	549	<i>Blind man's buff.</i>
" " . . . . .	551	<i>Attending the sick.</i>
Lotto, Lorenzo . . . . .	148	<i>Portrait of a sculptor.</i> —Dated 1527.
" " attrib. . . . .	144	<i>A concert.</i>
Mabuse, J., attrib. . . . .	385	<i>Adam and Eve.</i> —Suggestive rather of the work of the Cranachs.
Mantegna. . . . .	797	Nine cartoons, the <i>Triumph of Julius Cæsar.</i>
Millans . . . . .	818	<i>Child's portrait.</i>
Monnoyer (Baptiste). . . . .	457, 9, 530, 4, 47	<i>Flower-pieces.</i>
Moro, A., attrib. . . . .	633, 40, 2, 4	<i>Portraits.</i> —And others.
Mytens . . . . .	44	<i>Portrait of the first Marquis of Hamilton.</i> —And others.
Palamedes . . . . .	334	<i>Coast at Scheveningen.</i>
Palma Vecchio . . . . .	115	<i>Small Holy Family.</i> —Perhaps by the master. No other work assigned to him in the gallery can possibly be considered as genuine.
" " attrib. . . . .	79	Not by Palma; but a second-rate copy of the <i>Holy Family</i> of Titian, No. 236 at Madrid.
" " " . . . . .	163	<i>The shepherd's offering.</i> —A fine Bassano: C. and C.
Piombo, S. del, attrib. . . . .	70	<i>An Italian lady.</i> —Spurious: C. and C.
Pordenone, attrib. . . . .	71	<i>Lady and spinet.</i> —By B. Licinio: C. and C.
" " . . . . .	92, 102	<i>Male portraits.</i>
" " . . . . .	104	<i>Portraits of himself and family.</i> —A replica by Bernardino Licinio of the original in the Borghese Gallery at Rome.
Poussin, Nicolas . . . . .	380	<i>Mythological painting.</i>
Raphael, attrib. . . . .	710	<i>A head.</i> —Very finely painted, but is by no means necessarily by an Italian master.
Read . . . . .	769	<i>James I.</i> —Miniature.



	No.	
Rembrandt, attrib. . . . .	381, 2	<i>Male and female portraits.</i>
Ricci, S. . . . .	121	<i>Healing the sick.</i>
" . . . . .	131	<i>Woman taken in adultery.</i>
Riley, John . . . . .	372	<i>Mrs. Elliott.</i>
Roestraten . . . . .	744	<i>Still-life.</i>
Savoldo, G. . . . .	139	<i>Madonna and saints in adoration.</i>
Snayers, P. . . . .	329	<i>Battle of the Forty.</i>
Somer, Paul van . . . . .	98	<i>Christian, King of Denmark.</i>
Stone, Henry, called "Old Stone" . . . . .	444	<i>A copy of the Cornaro Family of Titian.</i>
Thornhill, Sir James . . . . .	—	<i>The Ceiling of the Queen's Bedroom.</i>
Tintoretto. . . . .	69	<i>Esther and Ahasuerus.</i>
" . . . . .	77	<i>The Muses.</i>
" attrib. . . . .	91	<i>Knight of Malta.</i>
Titian . . . . .	116	<i>Titian's uncle.</i>
" . . . . .	122	<i>Marquis del Vasto and page.</i>
" . . . . .	149	<i>Portrait of Alessandro de' Medici.—</i> <i>Many others are attributed to Titian,</i> <i>but none of them, such as Nos. 109,</i> <i>12, 33, can be admitted as genuine,</i> <i>and the foregoing are greatly injured</i> <i>by retouching.</i>
" attrib. . . . .	113	<i>Ignatius Loyola. — By a follower of</i> <i>Bordone: C. and C.</i>
" " . . . . .	164	<i>Venus.—Copy by Padovanino of the</i> <i>original at Darmstadt.</i>
Velasquez. . . . .	82	<i>Philip IV.</i>
" attrib. . . . .	90	<i>Queen of Philip IV.</i>
Velde, W. van de, attrib. . . . .	—	<i>Numerous large naval battle-pieces in</i> <i>the Queen's presence-chamber.</i>
Verdussen . . . . .	657	<i>View of Windsor Castle.</i>
Vinci, L. da, attrib. . . . .	61	<i>Flora.—A copy.</i>
" " " . . . . .	64	<i>Infant Christ and S. John.—A replica.</i>
Walker, Robert . . . . .	365	<i>His own portrait.</i>
West . . . . .	320	<i>Death of General Wolfe.</i>
" . . . . .	318, 21	<i>Full-length portraits.—And others.</i>
Wright . . . . .	369	<i>John Lacy, comedian.</i>
Zuccherro, F. . . . .	20	<i>Queen Elizabeth's porter.</i>
" . . . . .	349	<i>Queen Elizabeth in fancy dress.</i>

## THE ROYAL INSTITUTION AT LIVERPOOL.

*Pictures examined in 1878.*

	No.	
Assereto, G. . . . .	123	<i>Christ and the doctors.</i>
Bellini, Gentile, attrib. .	31	<i>Madonna.</i> —In the style of Pasqualino : C. and C.
„ Giovanni, attrib. .	32	<i>Madonna and saints.</i> —Reminiscent of Santa Croce : C. and C.
„ „ „ .	33	<i>His own portrait.</i>
„ Jacopo, attrib. .	30	<i>Virgin and saints.</i> —In the hard style of the Palmezzano School : C. and C.
Bol, F. . . . .	130	<i>Angel appearing to Hagar.</i>
Botticelli, S., attrib. .	—	<i>Adventures of Ulysses.</i> —Injured.
Bourdon, S. . . . .	127	<i>Bacchanalian scene.</i>
Canale, A., copy of .	120	<i>The arsenal, Venice.</i>
Caracci, Ludovico, attrib.	103	<i>The Magdalen.</i>
Carpaccio, V., attrib. .	34	<i>Small panel.</i> —Probably by Santa Croce.
Catena, V. . . . .	87	<i>Madonna and donator.</i> — Early : C. and C.
Cranach, Lucas . . . .	50	<i>A Venus or Diana.</i> —Dated 1534.
Credi, L. di, attrib. . .	25	<i>Madonna.</i> —A school-piece : C. and C.
Dürer, A., copy of . .	47	<i>Birth of the Virgin.</i>
Eyck, J. van, School of .	38	<i>Entombment.</i>
Fuseli, Henry . . . .	148	<i>The nursery of Shakespeare.</i>
Gentile da Fabriano, attrib. . . . .	13	<i>Saints, an altarpiece.</i>
German School . . . .	40B	<i>Virgin and Ecce Homo.</i>
Giorgione, attrib. . .	88	<i>Male portrait.</i> —Tuscan School.
Giotto and followers. .	5, 6	<i>Fragments of fresco from the Carmine, Florence.</i>
Girolamo dai Libri, attrib. . . . .	37	<i>Madonna and S. John.</i>
Holbein, H., attrib. . .	55	<i>Prodigal son.</i>
„ „ . . . .	56	<i>Female portrait.</i>
Hondecoeter, M. . . .	134B	<i>Poultry.</i>
Huysman . . . . .	139	<i>Landscape.</i>
Leiden, Lucas van . .	53	<i>Portrait of a young nobleman.</i>
Lippi, Filippino . . .	22	<i>Birth of S. John.</i>
„ „ attrib. . . .	23	<i>Madonna and angels.</i>

	No.	
Lippi, Filippo, attrib. . . . .	17, 18	<i>Two predella panels.</i> — By Fr. Giorgio : C. and C.
„ „ „ . . . . .	19	<i>Female portrait.</i>
Mans, F. H. . . . .	133	<i>Winter scene.</i>
Mantegna, A., attrib. . . . .	29	<i>Pietà.</i> —May be by Ercole Grandi and C.
Margaritone, attrib. . . . .	4	<i>Coronation of the Virgin.</i>
Martini, Simone . . . . .	7	<i>Return of Jesus from the Temple.</i> —D 1342.
Masaccio, attrib. . . . .	15, 16	<i>Two works.</i> —Not genuine.
Masolino, attrib. . . . .	14	<i>Madonna.</i>
Matteo da Siena, attrib. . . . .	24	<i>Madonna and angels.</i>
Michael Angelo, attrib. . . . .	69	<i>Christ at the well.</i> —In monochrome
Northcote, James . . . . .	147	<i>His own portrait.</i>
Orley, B. van, attrib. . . . .	59, 60	<i>Female saints.</i>
Pesellino . . . . .	20	<i>S. Bernardino preaching.</i>
Poussin, Nicolas . . . . .	126	<i>Arcadian shepherds.</i>
„ attrib. . . . .	126B	<i>Landscape and figures.</i>
Raphael, attrib. . . . .	79	<i>Holy Family.</i> —Probably by I. da U
Romano, G. . . . .	80	<i>Procession of figures and anima</i> Monochrome.
Romney, G. . . . .	149	<i>Child's head.</i> —Sketch.
„ . . . . .	150–2	<i>Orpheus and Eurydice.</i> —Cartoon
„ . . . . .	153–9	<i>Cupid and Psyche.</i> —Cartoons.
Rosa di Tivoli . . . . .	137	<i>Stag-hunt.</i>
„ Salvator. . . . .	119	<i>Landscape.</i> —Figures by Luigi Gar
Rubens, copy of . . . . .	128	<i>Christ on the Cross.</i>
Santa Croce . . . . .	86	<i>The Resurrection.</i>
Sassoferrato . . . . .	106	<i>Female figure.</i>
Signorelli, Luca . . . . .	26	<i>Madonna.</i>
Silvestro, Don . . . . .	12	<i>Birth of S. John.</i> —A miniature.
Solimene, C. F. . . . .	118	<i>Madonna and angels.</i>
Tintoretto, attrib. . . . .	90	<i>Court of Heaven.</i> —Sketch, injured.
„ „ . . . . .	91	<i>Entombment.</i>
„ „ . . . . .	92A	<i>Last Judgment.</i>
Titian, attrib. . . . .	89	<i>Repose in Egypt.</i> —Replica of the l lian school : C. and C.
Vasari, G. . . . .	72	<i>Three saints.</i>
Velasquez, attrib. . . . .	124	<i>A Spanish general.</i>

	No.	
Weyden, R. van der,		
attrib. . . . .	39	<i>Triptych.</i>
Wohlgemuth . . . .	42	<i>Christ before Pilate.</i>
" . . . . .	43	<i>Deposition.</i>
Wright of Derby, attrib.	149B	<i>Ruined castle.</i>

## THE NATIONAL GALLERY AT LONDON.

CATALOGUE OF 1877.

*Pictures last examined in 1878.**Foreign Schools.*

	No.	
Albertinelli, Mariotto .	645	<i>Madonna.</i>
Allori, Cristofano, attrib.	21	<i>Portrait of a lady.</i>
Alunno, Niccolò . . .	247	<i>Ecce Homo.</i>
Angelico, Fra Giovanni.	663	<i>Christ in glory with saints and angels.</i>
Antonello da Messina .	673	<i>The Saviour.</i>
Backhuizen, L. . . .	204	<i>Dutch shipping.</i>
" . . . . .	818	<i>Coast scene.</i>
" . . . . .	1000	<i>Shipping.</i>
Barocci, F. . . . .	29	<i>Holy Family "del Gatto."</i>
Basaiti, Marco . . .	281	<i>S. Jerome.</i>
" " . . . . .	599	<i>Madonna.</i>
Bassano, Jacopo . . .	228	<i>Christ driving out the money-changers.</i>
" " . . . . .	277	<i>The good Samaritan.</i>
" " . . . . .	173	<i>Male portrait.</i>
Bellini, Giovanni . .	189	<i>The Doge Loredano.</i>
" " . . . . .	280	<i>Madonna.</i>
" " . . . . .	726	<i>The Agony in the Garden.—Early.</i>
" " . . . . .	808	<i>S. Peter Martyr, the Dominican.</i>
" " . . . . .	812	<i>Martyrdom of S. Peter Martyr—Land- scape.</i>
" " attrib.	694	<i>S. Jerome in his study.—By Catena : C. and C.</i>
" " School		
of . . . . .	234	<i>Warrior adoring the Infant Christ.—By Catena : C. and C.</i>
Beltraffio . . . . .	728	<i>Madonna.</i>

	No.	
Benvenuto da Siena . . . . .	909	<i>Madonna enthroned.</i>
Berchem, N. . . . .	240	<i>Crossing the ford.</i>
" . . . . .	820	<i>Landscape.</i>
Bissolo, Francesco . . . . .	631	<i>Portrait of a lady.</i>
Bles, H. de . . . . .	718, 19	<i>Two subjects.</i>
Boccaccino, B. . . . .	806	<i>Procession to Calvary.</i>
Bol, Ferd. . . . .	679	<i>Portrait of an astronomer.</i>
Bono Ferrarese . . . . .	771	<i>S. Jerome in the desert.</i>
Bonsignori, Francesco . . . . .	736	<i>Portrait.</i>
Bordone, Paris . . . . .	637	<i>Daphnis and Chloe.</i>
" " . . . . .	674	<i>Portrait of a Genoese lady.</i>
Borgognone, Ambrogio . . . . .	298	<i>The Marriage of S. Catharine.</i>
" " . . . . .	779, 80	<i>Family portraits. Fragments of silk standard, attached to wood.</i>
Both, Jan . . . . .	71	<i>Landscape.—Figures by Poelenburg.</i>
" " . . . . .	209	<i>Landscape.</i>
" " . . . . .	959	<i>Small landscape.</i>
Botticelli, Sandro . . . . .	226	<i>Madonna and angels.</i>
" " . . . . .	275	<i>Madonna, S. John, and angel.</i>
" " . . . . .	782	<i>Madonna.</i>
" " . . . . .	915	<i>Mars and Venus.</i>
" " attrib. . . . .	916	<i>Venus reclining with cupids.</i>
Bourdon, Sébastien . . . . .	64	<i>Return of the ark from captivity.</i>
Bouts, Dierick . . . . .	783	<i>Exhumation of S. Hubert.</i>
Bramantino, attrib. . . . .	729	<i>Adoration of the kings.—By Foppa C. and O.</i>
Bronzino, Angelo . . . . .	650	<i>Female portrait.</i>
" " . . . . .	651	<i>Venus, cupid, Folly, and Time.</i>
" " . . . . .	670	<i>A Knight of S. Stephen.</i>
" " . . . . .	704	<i>Portrait of Cosmo I.</i>
Canale, Antonio . . . . .	127	<i>View in Venice.</i>
" " . . . . .	163	<i>View on the Grand Canal.</i>
" " . . . . .	937	<i>The Scuola di San Rocco.</i>
" " . . . . .	940	<i>Ducal Palace.</i>
" " . . . . .	942	<i>View of Eton College.</i>
Capelle, Van de . . . . .	964, 5	<i>River scenes.</i>
" " . . . . .	966, 7	<i>Shipping.</i>
Caracci, Annibale . . . . .	9	<i>Legend of S. Peter, "Domine quæ vadis?"</i>

	No.	
Caracci, Annibale . . .	25	<i>S. John in the wilderness.</i>
„ „ . . .	56	<i>Landscape with figures.</i>
„ „ . . .	88	<i>Erminia and the shepherds.</i>
„ Lodovico . . .	28	<i>Susannah and the elders.</i>
Caravaggio, M. da . . .	172	<i>Christ at Emmaus.</i>
Carpaccio, V. . . .	750	<i>Madonna enthroned, saints, and doge.</i>
Casentino, Jacopo di. .	580	<i>S. John lifted up into heaven.</i>
Champagne, Philippe de	798	<i>Three portraits of Richelieu on one canvas.</i>
Cima da Conegliano . .	300	<i>Madonna. — Replica of No. 421 at Venice.</i>
„ „ . . .	634	<i>Madonna.</i>
„ „ . . .	816	<i>The incredulity of S. Thomas.</i>
Cimabue . . . . .	565	<i>Madonna enthroned with angels.</i>
Claude Gelée (Lorraine).	2	<i>Pastoral landscape with figures.</i>
„ „ „ . . .	5	<i>A sea-port at sunset.</i>
„ „ „ . . .	6	<i>Landscape.—Called Chigi Claude.</i>
„ „ „ . . .	12	<i>Landscape with figures.—Altered replica of “Il Molino” in the Doria, Rome.</i>
„ „ „ . . .	14	<i>Embarkation of the Queen of Sheba.—Called Bouillon Claude.</i>
„ „ „ . . .	30	<i>Embarkation of S. Ursula.</i>
„ „ „ . . .	61	<i>Landscape and figures.</i>
„ „ „ . . .	1018	<i>Classical landscape.</i>
Clouet, François . . .	660	<i>Male portrait.</i>
Cocques, Gonzales . . .	821	<i>Family portraits.</i>
„ „ . . .	1011	<i>Female portrait.</i>
Cologne, School of . .	705	<i>Three saints.</i>
Correggio . . . . .	10	<i>Mercury instructing Cupid in the presence of Venus.</i>
„ . . . . .	15	<i>Ecce Homo.</i>
„ . . . . .	23	<i>Holy Family “au panier.”</i>
„ . . . . .	76	<i>The Agony in the Garden.—Replica or copy of the original in possession of the Duke of Wellington.</i>
Costa, Lorenzo . . . .	629	<i>Madonna enthroned.</i>
Oranach, Lucas . . . .	291	<i>Small female portrait.</i>
Credi, Lorenzo di . . .	593	<i>Madonna.</i>

	No.	
Credi, Lorenzo di . . .	648	<i>Madonna.</i>
Crivelli, Carlo . . .	724	<i>Madonna enthroned—" della Rondinella."</i>
" " . . .	602	<i>A Pietà.</i>
" " . . .	739	<i>The Annunciation.—Dated 1486.</i>
" " . . .	668	<i>The Beato Ferretti adoring the Madonna.</i>
" " . . .	788	<i>Madonna enthroned with saints.—Dated 1476.</i>
" " . . .	807	<i>Madonna and saints.—Dated 1491.</i>
" " . . .	906	<i>Virgin in ecstasy.—Dated 1492.</i>
Cuyp, A. . . . .	53	<i>Evening.—Landscape with figures.</i>
" . . . . .	823	<i>Water and cattle.</i>
" . . . . .	824	<i>Ruined castle and lake.</i>
" . . . . .	960	<i>Landscape with windmills.</i>
" . . . . .	961	<i>Cattle.</i>
Deelen, Dirk van . . .	1010	<i>Architectural subject.</i>
Dietrich . . . . .	205	<i>Itinerant musicians.</i>
Domenichino . . . . .	48	<i>Tobias and the angel.</i>
" . . . . .	85	<i>S. Jerome and the angel.</i>
Dow, G. . . . .	192	<i>His own portrait.</i>
" . . . . .	825	<i>The poulterer's shop.</i>
" . . . . .	968	<i>His wife's portrait.</i>
Duccio da Siena . . .	566	<i>Madonna, saints, and others. — triptych.</i>
Dughet, G. (Poussin) . .	31	<i>Landscape—Abraham and Isaac.</i>
" . . . . .	95	<i>Dido and Æneas in the storm.</i>
" . . . . .	161	<i>Italian landscape.</i>
Dürer, A. . . . .	245	<i>Portrait of a senator.</i>
Dyck, Van . . . . .	49	<i>Portrait of Rubens.</i>
" " . . . . .	50	<i>Emperor Theodosius and S. Ambrose.</i>
" " . . . . .	52	<i>So-called portrait of Geertius.</i>
" " . . . . .	680	<i>Miraculous draught of fishes.—Studeer.</i>
" " . . . . .	877	<i>His own portrait.</i>
Elzheimer, Adam . . .	1014	<i>Martyrdom of S. Lawrence.</i>
Engelbertsz, attrib. . .	714	<i>Madonna.</i>
Eyck, Jan van . . . . .	186	<i>Portraits of Arnolfini and his wife.</i>
" " . . . . .	222	<i>A man in a green hood.</i>
" " . . . . .	290	<i>A man in a red headdress.</i>
Francia, Francesco . . .	179	<i>Madonna and S. Anne enthroned with saints.</i>

	No.	
Francia, Francesco . . .	180	<i>A Pietà.</i> —A lunette.
" " . . .	638	<i>Madonna with two saints.</i>
Fyt, Jan . . . . .	1003	<i>Dead birds.</i>
Gaddi, Taddeo, School of	215, 16	<i>Saints.</i>
" " " . . . . .	579	<i>Baptism of Christ.</i>
Garofalo . . . . .	81	<i>Vision of S. Augustine.</i>
" . . . . .	170	<i>Holy Family.</i>
" . . . . .	642	<i>Christ in the garden.</i>
" . . . . .	671	<i>Madonna enthroned with saints.</i>
Giorgione . . . . .	269	<i>A Knight in armour.</i> —Study for the figure of S. Liberale in the Castelfranco altarpiece.
Giotto . . . . .	276	<i>Two apostles.</i> —A fragment of fresco from the Carmine, Florence.
" School of . . . . .	568	<i>Coronation of the Virgin.</i>
Goes, Van der . . . . .	710	<i>Portrait of a Dominican.</i>
" " . . . . .	774	<i>Madonna and saints.</i>
Gozzoli, Benozzo . . . . .	283	<i>Madonna enthroned.</i>
" " . . . . .	591	<i>The rape of Helen.</i>
Greuze . . . . .	206, 1019	<i>Female heads.</i>
" . . . . .	1020	<i>Girl with an apple.</i>
Guardi . . . . .	210	<i>View of Piazza di S. Marco, Venice.</i>
Guercino . . . . .	22	<i>Angels weeping over the dead Christ.</i>
Guido Beni . . . . .	177	<i>The Magdalen.</i>
" " . . . . .	193	<i>Lot and his daughters.</i>
" " . . . . .	214	<i>The Coronation of the Virgin.</i>
" " . . . . .	271	<i>Ecce Homo.</i>
Hackaert and Berchem . . . . .	829	<i>Hunting a stag.</i>
Hals, Frans . . . . .	1021	<i>A woman's portrait.</i>
Heyden, Van der . . . . .	866	<i>View in Cologne.</i>
" " . . . . .	992	<i>Gothic and classic buildings.</i>
" " . . . . .	994	<i>Street scene.</i>
Hobbema, M. . . . .	685	<i>Landscape—Showery weather.</i>
" . . . . .	830	<i>The Avenue at Middeltharnis, Holland.</i>
" . . . . .	831	<i>Ruins of a castle.</i>
" . . . . .	832	<i>Village and water-mills.</i>
" . . . . .	833	<i>Forest scene.</i>
" . . . . .	995	<i>Wood scene and cottages.</i>
Hondecoeter . . . . .	202	<i>Domestic poultry.</i>



	No.	
Hooghe, Pieter de . . .	794	<i>Courtyard of a Dutch house.—1665.</i>
„ „ . . .	834	<i>Interior of a Dutch house.</i>
„ „ . . .	835	<i>Court of a Dutch house.—Dated</i>
Huysman, C. . . . .	954	<i>Landscape.</i>
Huysum, Van . . . . .	796, 1001	<i>Vase with flowers.</i>
Jardin, Karel du . . .	826	<i>Figures and animals.</i>
„ „ . . .	827	<i>Fording the stream.</i>
„ „ . . .	985	<i>Sheep and goats.</i>
Justus of Padua . . .	701	<i>A triptych.</i>
Keyser, Th. de . . . .	212	<i>Merchant and clerk.</i>
Koning, Ph. de . . . .	836	<i>View in Holland.</i>
„ . . . . .	974	<i>Distant view.</i>
Lancret . . . . .	101-4	<i>The four ages of man.</i>
Lanini, B. . . . .	700	<i>Holy Family.—Dated 1543.</i>
Libri, Girolamo dai . .	748	<i>Madonna and S. Anne.</i>
L'Ingegno (A. di Luigi)	702	<i>Madonna in glory.</i>
Lippi, Filippino . . .	293	<i>Madonna with saints.</i>
„ „ . . . . .	592	<i>The adoration of the Magi.</i>
„ „ . . . . .	598	<i>S. Francis in glory.—Dated 1491</i>
„ „ attrib. . . . .	927	<i>Angel.—In fresco.</i>
„ Filippo . . . . .	586	<i>Madonna enthroned with saints.</i>
„ „ . . . . .	589	<i>Madonna and angel.</i>
„ „ . . . . .	666	<i>The Annunciation.</i>
„ „ . . . . .	667	<i>The Baptist with six saints.</i>
Lotto, Lorenzo . . . .	699	<i>Agostino and Niccolò della Torre</i>
Maas, N. . . . .	153	<i>The cradle.</i>
„ . . . . .	159	<i>The Dutch housewife.</i>
„ . . . . .	207	<i>The idle servant.</i>
Mabuse, Jan . . . . .	656, 946	<i>Male portraits.</i>
Mantegna, A. . . . .	274	<i>Madonna enthroned with saints.</i>
„ . . . . .	902	<i>The triumph of Scipio.</i>
„ Fr. . . . .	639	<i>Noli me tangere.</i>
Maratta, Carlo . . . .	174	<i>Cardinal Cerri.</i>
Margaritone of Arezzo .	564	<i>Madonna.—With scenes from the</i> <i>of saints.</i>
Marziale, Marco . . .	803	<i>The Circumcision.—Dated 1500.</i>
„ „ . . . . .	804	<i>Madonna enthroned and saints.—</i> <i>1507.</i>

	No.	
Master of Liesborn . . .	260, 1	<i>Saints.</i>
Master of the Lyvers- berg 'Passion' . . .	706	<i>Presentation in the Temple.</i>
Matsys, Quintin . . .	295	<i>Salvator Mundi and Virgin.</i>
" " . . .	944	<i>The money-changers.</i>
Mazzolino da Ferrara . .	169	<i>Holy Family.</i>
Meire, Van der . . .	264	<i>Count of Hennegau and patron saint.</i>
Melozzo da Forli, attrib..	755	<i>A female enthroned and man kneeling.</i>
" " " . . .	756	<i>A companion subject.</i>
Memling, Hans . . .	686	<i>Madonna.</i>
" " . . .	709	<i>Madonna.</i>
" " . . .	747	<i>The Baptist and S. Lawrence.</i>
" " . . .	943	<i>Male portrait.</i>
Metsu, G. . . . .	838	<i>The duet.</i>
" . . . . .	839	<i>The music lesson.</i>
" . . . . .	970	<i>The drowsy landlady.</i>
Michael Angelo, attrib. .	790	<i>The Entombment.</i>
" " " . . .	809	<i>Madonna.</i>
Mieris, Frans van . . .	840	<i>A lady feeding a parrot.</i>
" Willem van . . .	841	<i>Fish-shop.—Called Le chat.</i>
Morando (Cavazzola) . .	735	<i>S. Roch and the angel.—Dated 1518.</i>
" " . . .	777	<i>Madonna.</i>
Moretto di Brescia . . .	299	<i>Count Sciarra.</i>
" " . . .	625	<i>Madonna with saints.</i>
" " . . .	1025	<i>An Italian nobleman.—Dated 1526.</i>
Moro, Antonio . . .	184	<i>Jeanne d'Archel.</i>
Morone, Francesco . . .	285	<i>Madonna.</i>
Moroni, Giambattista . .	697	<i>Portrait of a tailor.</i>
" " . . .	742	<i>Portrait of a lawyer.</i>
" " . . .	1022	<i>An Italian nobleman.</i>
" " . . .	1023	<i>Portrait of a lady.</i>
" " . . .	1024	<i>Canon L. di Terzi.</i>
Moucheron . . . . .	842	<i>A garden scene.</i>
Murillo . . . . .	13	<i>Holy Family.</i>
" . . . . .	74	<i>Spanish peasant-boy.</i>
" . . . . .	176	<i>S. John and the Lamb.</i>
Neer, Van der . . . . .	152	<i>Landscape and figures.</i>
" " . . . . .	239	<i>Moonlight.</i>
" " . . . . .	732	<i>Canal scene in Holland.</i>

	<b>Xa.</b>	
<b>Netcher, G.</b>	843	<i>Blowing bubbles.</i>
"	844	<i>Maternal instruction.</i>
"	845	<i>Lady at a spinning-wheel.</i>
<b>Oragna, Andrea</b>	560	<i>Coronation of the Virgin.</i>
"	570-8	<i>Portions of an altarpiece.</i>
<b>Os, Jan van</b>	1015	<i>Fruit, flowers, &amp;c.</i>
<b>Ostade, Adrian van</b>	846	<i>The alchemist.</i>
" <b>Isaac van</b>	847	<i>Village scene.</i>
"	963	<i>A frost scene.</i>
<b>Pacchiarotto</b>	246	<i>Madonna.</i>
<b>Palmezzano, Marco</b>	596	<i>The Deposition.—Lunette of an altarpiece of 1506 at Forlì.</i>
<b>Padovanino</b>	70	<i>Cornelia and her children.</i>
<b>Parmegianino</b>	33	<i>Vision of S. Jerome.</i>
<b>Patinir, J. de</b>	716	<i>S. Christopher and Infant Christ.</i>
"	717	<i>S. John on the island of Patmos.</i>
<b>Pellegrino da San Daniele</b>	778	<i>Madonna, saints, and donator.</i>
<b>Perugino, Pietro</b>	181	<i>Madonna with S. John.</i>
"	288	<i>In the centre panel Madonna in adoration.—S. Michael, and S. Raphael with Tobias, on the two side panels.</i>
<b>Peruzzi, B.</b>	167	<i>Drawing for 'Adoration of the kings.'</i>
" <b>attrib.</b>	218	<i>Adoration of the Magi.</i>
<b>Pesellino</b>	727	<i>The Trinity.</i>
<b>Piero di Cosimo</b>	698	<i>The death of Procris.</i>
<b>Piero della Francesca</b>	585, 758	<i>Female portraits.</i>
"	665	<i>Baptism of Christ.</i>
"	908	<i>The Nativity.</i>
<b>Pinturicchio, B.</b>	703	<i>Madonna.</i>
"	911	<i>Return of Ulysses to Penelope.—Fresco.</i>
"	912-14	<i>The story of Griselda.</i>
<b>Piombo, Sebastiano del</b>	1	<i>Raising of Lazarus.—Partly designed by Michael Angelo.</i>
"	20	<i>Portraits.</i>
" <b>attrib.</b>	24	<i>Portrait of a lady.</i>
<b>Pisano of Verona</b>	776	<i>SS. Anthony and George.</i>
<b>Poelenburg</b>	955	<i>Women bathing.</i>
<b>Pollajuolo, Antonio</b>	292	<i>Martyrdom of S. Sebastian.</i>

	No.	
Pollajuolo, Antonio . . .	296	<i>Madonna in adoration.</i> —More probably by L. di Credi: C. and C.
„ „ . . .	781	<i>Angel Raphael and Tobias.</i>
„ „ . . .	928	<i>Apollo and Daphne.</i>
Pontorno, Jacopo . . .	649	<i>Portrait of a youth.</i>
Potter, Paul . . .	849	<i>Landscape and cattle.</i>
Poussin, Nicolas . . .	40	<i>Landscape.</i>
„ „ . . .	42, 62	<i>Bacchanalian festivals.</i>
Previtali . . .	695	<i>Madonna.</i>
Raphael . . .	168	<i>S. Catharine of Alexandria.</i>
„ . . .	213	<i>The vision of a knight.</i>
„ . . .	744	<i>The "Garvagh" or "Aldobrandini" Madonna.</i>
„ after . . .	27	<i>Pope Julius II.</i>
„ „ . . .	929	<i>Madonna.</i>
Rembrandt . . .	43	<i>Deposition.</i> —Small study.
„ . . .	45	<i>The woman taken in adultery.</i>
„ . . .	54	<i>Woman bathing.</i>
„ . . .	72	<i>Landscape with figures.</i> —Small.
„ . . .	190	<i>A Jewish rabbi.</i>
„ . . .	221	<i>His own portrait when old.</i>
„ . . .	243	<i>Portrait of an old man.</i>
„ . . .	672	<i>His own portrait at 32 years of age.</i>
„ . . .	775	<i>Portrait of an old lady.</i> —Dated 1634.
„ . . .	850	<i>Male portrait.</i>
„ attrib. . .	289	<i>The night watch.</i> —A small copy.
„ „ . . .	757	<i>Christ blessing little children.</i>
Rigaud, Hyacinthe . . .	903	<i>Cardinal Fleury.</i>
Romanino, Girolamo . . .	297	<i>The Nativity.</i>
Romano, Giulio . . .	624	<i>The Infancy of Jupiter.</i>
„ „ attrib. . .	643-4	<i>Four small compositions.</i>
Rosa, Salvator . . .	84	<i>Mercury and the dishonest woodman.</i>
„ „ . . .	811	<i>Landscape—Tobias and the angel.</i>
Rosselli, Cosimo, attrib. . .	227	<i>S. Jerome and other saints.</i>
Rottenhammer, J. . .	659	<i>Pan and Syrinx.</i>
Rubens, P. P. . .	38	<i>Abduction of the Sabine women.</i>
„ . . .	46	<i>Peace and War.</i>
„ . . .	57	<i>Conversion of S. Bavon.</i> —Small.
„ . . .	59	<i>The brazen serpent.</i>

	No.	
Rubens, P. P. . . .	66	<i>Autumn landscape.</i>
" . . .	67	<i>Holy Family and saints.</i>
" . . .	187	<i>Apotheosis of William the taciturn Sketch.</i>
" . . .	194	<i>The Judgment of Paris.</i>
" . . .	278	<i>The Triumph of Julius Caesar.—A Mantegna's cartoon at Hampton Court.</i>
" . . .	279	<i>Horrors of war.—Study for No. 8 the Pitti at Florence.</i>
" . . .	852	<i>Portrait known as the Chapeau de or Felt hat.</i>
" . . .	853	<i>Triumph of Silenus.</i>
Ruysdael, Jacob . . .	627, 737	<i>Landscapes.</i>
" " . . .	854	<i>Forest scene.</i>
" " . . .	986, 9	<i>Water-mills.</i>
" " . . .	990	<i>View over a stretch of flat country.</i>
" " . . .	991	<i>The broken tree.</i>
Santa Croce . . .	632, 3	<i>Saints.</i>
Santi, G., attrib. . . .	751	<i>Madonna.</i>
Sarto, Andrea del . . .	690	<i>His own portrait.</i>
" " attrib. . . .	17	<i>A Holy Family.</i>
Sassoferrato . . .	200	<i>Madonna.</i>
" attrib. . . .	740	<i>Madonna.</i>
Savery, R. . . .	920	<i>Orpheus.</i>
Schalken, G. . . .	997	<i>Woman scouring a kettle.</i>
" . . .	999	<i>Candlelight.</i>
Schiavone, G. . . .	630	<i>Madonna enthroned with saints.</i>
" . . .	904	<i>Madonna.</i>
Schoen, Martin . . .	658	<i>The Death of the Virgin.</i>
Schoorel, Jan, attrib. . . .	720	<i>The Repose in Egypt.</i>
" " " . . .	721	<i>Portrait.</i>
Segna di Bonaventura . . .	567	<i>A crucifix.</i>
Signorelli, Luca . . .	910	<i>Triumph of Chastity.—Fresco.</i>
Solario, Andrea . . .	734	<i>Cristoforo Longono.</i>
" " . . .	923	<i>A Venetian senator.</i>
Spagna, Lo . . .	282	<i>Glorification of the Virgin.</i>
" " . . .	691	<i>Ecce Homo.</i>
Spinello Aretino . . .	581	<i>Three saints.</i>

	No.	
Steen, Jan . . . . .	856	<i>The music-master.</i>
Teniers, David, elder . . . . .	950	<i>Dutch scene—a conversation.</i>
„ „ „ . . . . .	951	<i>Playing at bowls.</i>
„ David, younger . . . . .	155	<i>The money-changers.</i>
„ „ „ . . . . .	242	<i>Players at tric-trac.</i>
„ „ „ . . . . .	805	<i>Interior—Woman peeling a pear.</i>
„ „ „ . . . . .	817	<i>Château of Teniers at Perck.</i>
„ „ „ . . . . .	857-60	<i>The four seasons.</i>
„ „ „ . . . . .	861	<i>River scene.</i>
„ „ „ . . . . .	862	<i>The surprise.</i>
„ „ „ . . . . .	863	<i>Dives.—Known as <i>Le mauvais riche</i>.</i>
„ „ „ . . . . .	952	<i>Village fête.</i>
Terburg, G. . . . .	864	<i>The guitar lesson.</i>
„ . . . . .	896	<i>The Peace of Münster.</i>
Tintoretto . . . . .	16	<i>S. George destroying the dragon.</i>
Titian . . . . .	4	<i>Holy Family with a shepherd adoring.</i>
„ . . . . .	34	<i>Venus and Adonis.—A replica.</i>
„ . . . . .	35	<i>Bacchus and Ariadne.</i>
„ . . . . .	270	<i>Noli me tangere.</i>
„ . . . . .	635	<i>Madonna, S. John, and S. Catharine.</i>
„ . . . . .	636	<i>Ariosto.</i>
Treviso, Girolamo da . . . . .	623	<i>Madonna enthroned.</i>
Tura, Cosimo . . . . .	590	<i>The Deposition.</i>
„ „ . . . . .	772	<i>Madonna enthroned with angels.</i>
„ „ . . . . .	773	<i>S. Jerome.</i>
Uccello, Paolo . . . . .	583	<i>Battle of S. Egidio.</i>
Velasquez, Diego . . . . .	197	<i>Boar-hunt at Aranjuez.—Damaged.</i>
„ „ . . . . .	232	<i>Adoration of the shepherds.</i>
„ „ . . . . .	745	<i>Philip IV. of Spain.</i>
Velde, Adrian van de . . . . .	868	<i>The ford.</i>
„ „ „ . . . . .	869	<i>Frost scene.</i>
„ „ „ . . . . .	867	<i>The farm.</i>
„ „ „ . . . . .	983	<i>Bay horse, cow, and goats.</i>
„ „ „ . . . . .	984	<i>Cattle.</i>
„ Willem van de . . . . .	149	<i>A calm at sea.</i>
„ „ „ . . . . .	150	<i>A gale at sea.</i>
„ „ „ . . . . .	870, 1	<i>Shipping in a calm.</i>
„ „ „ . . . . .	872	<i>Shipping off the coast.</i>
„ „ „ . . . . .	873	<i>Coast of Scheveningen.</i>

	No.	
Velde, Willem van de . . .	876	<i>A gale.</i>
„ „ „ . . .	978	<i>River scene.</i>
„ „ „ . . .	980	<i>Ships of war.</i>
Venetian School . . .	234	<i>Holy Family and knight.</i>
Veneziano, B. . . .	287	<i>Male portrait.</i> —Dated 1530.
„ Domenico . . .	766, 7	<i>Heads.</i>
Vernet, Claude J. . .	236	<i>Castle of S. Angelo, Rome.</i>
Veronese, P. . . .	26	<i>Consecration of S. Nicholas.</i>
„ . . . .	268	<i>Adoration of the Magi.</i>
„ . . . .	294	<i>Family of Darius before Alexander.</i> — Portraits of the Pisani family.
Vinci, L. da, School of .	18	<i>Christ with the doctors.</i> —Generally considered as a work of Luini.
Vivarini, Antonio . .	768	<i>SS. Peter and Jerome.</i> —A fragment.
„ Bartolommeo . .	284	<i>Madonna with two saints.</i>
Weenix, Jan . . . .	238	<i>Dead game and a dog.</i>
Weyden, R. van der, elder	667	<i>The Deposition.</i> —In tempera on linen.
„ „ ‘younger,’ attrib.* . . . .	653	<i>Portraits of himself and of his wife.</i>
„ „ „ . . .	711, 12	<i>Mater Dolorosa and Ecce Homo.</i>
„ „ „ . . .	654	<i>The Magdalen.</i>
Wilhelm von Köln . .	687	<i>The Santa Veronica.</i>
Wouwerman, P. . . .	878	<i>Halt of officers.</i> —Called <i>La belle</i> <i>laitière.</i>
„ . . . .	879	<i>Interior of a stable.</i>
„ . . . .	880	<i>On the sea-shore.</i>
„ . . . .	975	<i>Stag-hunt.</i>
„ . . . .	976	<i>Battle-piece.</i>
Wynants, Jan . . . .	884	<i>Landscape and figures.</i>
„ „ . . . .	971, 2	<i>Hilly landscapes.</i>
Zelotti, Battista . . .	595	<i>Female portrait.</i>
Zoppo, Marco . . . .	597	<i>S. Dominic.</i>
Zurbaran, F. . . .	230	<i>Franciscan monk.</i>

\* In our National Gallery these are attributed to a younger Rogier v. d. Weyden, of whom, however, nothing is known.

## THE NATIONAL GALLERY AT LONDON.

## CATALOGUE OF 1876.

*Pictures last examined in 1878.**English Schools down to the end of the Eighteenth Century.*

	No.	
Copley, J. Singleton.	100	<i>Death of Lord Chatham.</i>
„ „ . . .	733	<i>Death of Major Peirson.</i>
„ „ . . .	787	<i>Siege and relief of Gibraltar.</i>
Crome, John . . .	689	<i>Mousehold Heath.</i>
„ „ . . .	897	<i>View at Norwich.</i>
„ „ . . .	926	<i>The windmill.</i>
Gainsborough . . .	80	<i>The market-cart.</i>
„ . . .	109, 309	<i>The watering-place.</i>
„ . . .	311	<i>Rustic children.</i>
„ . . .	683	<i>Mrs. Siddons.</i>
„ . . .	684	<i>Dr. Schomberg.</i>
„ . . .	760	<i>The parish clerk.</i>
„ . . .	789	<i>Mr. Baillie and family.</i>
„ . . .	925	<i>Landscape with view of Cornard in Suffolk.</i>
Hogarth, W. . . .	112	<i>His own portrait.</i>
„ . . .	113-18	<i>The Marriage à la mode.</i>
„ . . .	675	<i>Portrait of his sister.—Dated 1746.</i>
Hoppner, J. . . .	133	<i>Mr. Smith.</i>
„ . . .	233	<i>William Pitt.</i>
„ . . .	900	<i>The Countess of Oxford.</i>
Kneller, Sir Godfrey.	273	<i>John Smith.</i>
Lely, Sir P. . . .	916	<i>Girl feeding a parrot.</i>
Opie, John . . .	784	<i>William Siddons.</i>
„ „ . . .	1026	<i>Troilus and Cressida.</i>
Reynolds, Sir J. . .	78	<i>Holy Family.</i>
„ „ . . .	79	<i>The Graces decorating a figure of Hymen.—Portraits.</i>
„ „ . . .	106	<i>A man's head.</i>
„ „ . . .	107	<i>The banished lord.</i>
„ „ . . .	111	<i>Lord Heathfield.</i>



	No.	
Reynolds, Sir J. . . . .	162	<i>The Infant Samuel.</i>
” ” . . . . .	306, 889	<i>His own portrait.</i>
” ” . . . . .	307	<i>The Age of Innocence.</i>
” ” . . . . .	754	<i>Portraits of two gentlemen.</i>
” ” . . . . .	885	<i>The snake in the grass.—Replic</i> <i>John Soane’s Museum.</i>
” ” . . . . .	887	<i>Dr. Samuel Johnson.</i>
” ” . . . . .	888	<i>James Boswell.</i>
” ” . . . . .	891	<i>Portrait of a lady and child.</i>
Romney . . . . .	312	<i>Study of Lady Hamilton.</i>
West, Benjamin . . . . .	121	<i>The banishment of Cleombrotus.</i>
” ” . . . . .	126	<i>Pylades and Orestes before Iphi</i>
” ” . . . . .	131	<i>Christ healing the sick.</i>
Wilson, R. . . . .	108	<i>View near Tivoli.</i>
” . . . . .	110	<i>Landscape—Destruction of Nio</i> <i>dren.</i>
” . . . . .	302, 3	<i>Views in Italy.</i>
” . . . . .	304	<i>Lake Avernus.</i>
Wright of Derby . . . . .	725	<i>Experiment with the air-pump.</i>

### THE NATIONAL PORTRAIT GALLERY AT SOUTH KENSINGTON.

This collection contains several interesting portraits, among the following may be named.

Barry, James. . . . .	—	<i>His own portrait.</i>
Beale, Mrs. . . . .	—	<i>King Charles II.</i>
” ” . . . . .	—	<i>Abraham Cowley, poet.</i>
Coello, attrib.. . . .	—	<i>Philip II. of Spain.—Full-length</i>
Copley, J. S. . . . .	—	<i>Lord Heathfield.</i>
” . . . . .	—	<i>Earl of Mansfield.</i>
Dance, Nathaniel . . . .	—	<i>Lord Chancellor Camden.</i>
Dobson, William. . . .	—	<i>His own portrait.</i>
” ” . . . . .	—	<i>Francis Quarles.</i>
Gherard, Marc . . . . .	—	<i>Lord Burghley.</i>
” ” . . . . .	—	<i>Countess of Pembroke.</i>
Hayls . . . . .	—	<i>Samuel Pepys.</i>

	No.
Hilliard, N. . . . .	— <i>Queen Elizabeth.</i> —Miniature.
Hogarth, William . . . . .	— <i>His own portrait.</i> —Small.
Hoppner . . . . .	— <i>Lord Grenville.</i>
" . . . . .	— <i>Marquis of Lansdowne.</i>
Hudson . . . . .	— <i>George F. Handel.</i>
" . . . . .	— <i>Lord Chief Justice Willes.</i>
Jervas . . . . .	— <i>Jonathan Swift.</i>
Kaufman, Angelica . . . . .	— <i>Her own portrait.</i>
Kneller, Sir Godfrey . . . . .	— <i>Duke of Bedford.</i>
" " . . . . .	— <i>William Congreve.</i>
Lely, Sir Peter . . . . .	— <i>Duke of Albemarle.</i>
" " . . . . .	— <i>Duke of Buckingham.</i>
" " . . . . .	— <i>Mary Davis.</i>
" " . . . . .	— <i>Sir H. Grimston.</i>
" " . . . . .	— <i>Nell Gwynn.</i>
" " . . . . .	— <i>Countess of Shrewsbury.</i>
" " . . . . .	— <i>Thomas Stanley.</i>
Mierevelt, M. . . . .	— <i>Earl of Southampton.</i>
Morland, George . . . . .	— <i>His own portrait.</i>
Moro, Antonio . . . . .	— <i>Sir Thomas Gresham.</i>
Opie, John . . . . .	— <i>His own portrait.</i>
Raeburn, Henry . . . . .	— <i>Rev. John Horne.</i>
Reynolds, Sir Joshua . . . . .	— <i>Earl of Bath.</i>
" " . . . . .	— <i>Viscount Keppel.</i>
" " . . . . .	— <i>His own portrait.</i>
Richardson . . . . .	— <i>Anne Oldfield.</i>
" . . . . .	— <i>Matthew Prior.</i>
" . . . . .	— <i>Lord Chief Justice Pratt.</i>
Riley, John . . . . .	— <i>King James II.</i>
" " . . . . .	— <i>Lord Russell.</i>
Romney . . . . .	— <i>Richard Cumberland.</i>
" . . . . .	— <i>Lady Hamilton.</i>
Van Loo, C. . . . .	— <i>Viscount Cobham.</i>
" " . . . . .	— <i>Sir Robert Walpole.</i>
Walker . . . . .	— <i>John Lambert.</i>
Wright of Derby . . . . .	— <i>His own portrait.</i>
Wright, J. M. . . . .	— <i>Thomas Hobbes.</i>

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**SIR JOHN SOANE'S MUSEUM, 13 LINCOLN'S INN FIELDS.**

This Museum well deserves a visit on account of the important paintings by Hogarth which it contains, together with a few others mentioned below.

*Dining-room.*

No.

Sir Joshua Reynolds . — *The snake in the grass.*

*Picture Room.*

Canaletto . . . . . — *Three views in Venice.*

Fuseli . . . . . — *The Italian count.*

Hogarth . . . . . — *A series of four paintings, 'The Election.'*

Watteau . . . . . — *The wedding.*

*Drawing-room.*

Hogarth . . . . . — *A series of eight paintings, 'The rake's progress.'*

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# THE PICTURE GALLERY OF RUSSIA.

## THE GALLERY OF THE HERMITAGE AT ST. PETERSBURG.

DR. WAAGEN'S CATALOGUE.

*Pictures examined in 1877.*

	No.	
Albani, Francesco . . .	203	<i>The Baptism of Christ.</i>
„ „ . . .	204	<i>Europa and the bull.</i>
Albertinelli, Mariotto . . .	21	<i>Holy Family and saints.</i>
Allori, Cristofano . . .	248	<i>Judith and Holofernes.</i> —Inferior replica of No. 96 in the Pitti.
Antolinez, Jose . . .	397	<i>A sleeping Christ.</i>
„ „ attrib. . .	398	<i>Peasants under a tree.</i> —Small.
Barocci, Federigo . . .	128	<i>The Birth of Christ.</i>
„ „ . . .	129	<i>Madonna.</i>
„ „ . . .	130	<i>Male portrait.</i>
Bartolommeo, Fra . . .	20	<i>Madonna with angels.</i>
Bassano, Leandro . . .	158	<i>Christ with Mary and Martha.</i>
Bega, Cornelis . . .	970, 1	<i>Interiors.</i>
Bellini, Giovanni . . .	4	<i>Madonna and saints.</i> —Small.
Bellotto, Bernardo . . .	320	<i>View of the Rialto, Venice.</i>
Berchem, Nicholas . . .	1070	<i>Angels appearing to the shepherds.</i> — Large.
„ „ . . .	1072	<i>The rape of Europa.</i> —Large.
„ „ . . .	1073, 4, 5	<i>Italian scenes.</i> —Large.
„ „ . . .	1076, 7, 8, 81, 2	<i>Italian landscapes.</i> —Large.
„ „ . . .	1084	<i>Italian peasants.</i> —Small.
Berkheyden . . .	1214	<i>Houses on a canal.</i>
„ . . .	1215	<i>Hawking party.</i>
Bol, Ferdinand . . .	845	<i>The Countess of Nassau-Siegen.</i>

	No.	
Bol, Ferdinand . . .	848, 9	<i>Portraits of a man and his wife.</i>
" " . . .	850	<i>Male portrait.</i>
" " . . .	851, 2, 3, 4	<i>Portraits.</i>
Bonifazio Veneziano . .	109	<i>Adoration of the shepherds.</i>
Bordone, Paris . . .	110	<i>Madonna and saints.</i>
" " . . .	111	<i>Portraits of a lady and child.</i>
Borsum, Abraham van .	1362	<i>Still-life.</i>
Botticelli, Sandro, attrib.	3	<i>Adoration of the kings.—Small.</i>
Boucher, François . .	1486	<i>A Holy Family.—Large.</i>
Bourdon, Sébastien . .	1421	<i>The death of Dido.</i>
Bourguignon . . .	1530, 1	<i>Studies for battle-pieces.</i>
Brekelenkamp . . .	927	<i>A hermit.</i>
" " . . .	928	<i>Interior and still-life.</i>
Bronzino, Angelo . .	124, 5	<i>Portraits.</i>
Brouwer, Adrian . . .	937	<i>Two figures.</i>
" " . . .	941	<i>Peasants in a kitchen.—And others.</i>
Brueghel, Jan (Velours)	513, 14	<i>Landscapes.</i>
Bruyn, Bartholomäus .	470	<i>Portraits of a man and his three sons.</i>
" " . . .	471	<i>Portraits of the wife and one daughter.</i>
Cagnacci, Guido . . .	194	<i>Assumption of Mary Magdalen.</i>
Canale, Antonio . . .	318	<i>The reception of Count Gergi at Venice.</i>
" " . . .	319	<i>The marriage of the Doge with the Adriatic.</i>
Cano, Alonso . . .	352	<i>Madonna.—A good replica of that in the Seville Cathedral.</i>
" " . . .	354	<i>Madonna, saints, and a friar.</i>
Caracci, Annibale . .	166	<i>Anointing the dead Christ.</i>
" " . . .	169	<i>Holy Family.</i>
" " . . .	172	<i>Dead Christ and angels.</i>
" " . . .	173	<i>The women at the sepulchre.</i>
" " . . .	174	<i>Christ and the three Maries.</i>
" " . . .	176	<i>His own portrait.</i>
" " . . .	177	<i>A sleeping maiden.</i>
" " . . .	178	<i>Landscape.</i>
" Lodovico . . .	165	<i>Christ bearing the Cross.</i>
Caravaggio, Il (Amerighi)	215	<i>Christ crowned with thorns.</i>
" " . . .	216	<i>The crucifixion of S. Peter.</i>
" " . . .	217	<i>Boy playing on a guitar.</i>

	No.	
Caravaggio, Il (Amerighi)	218	<i>Study of a head.</i>
Cardi, L. (Il Cigoli).	244	<i>David with the head of Goliath.</i>
„ „ . .	245	<i>Tobias and the angel.</i>
„ „ . .	246	<i>The circumcision of Christ.</i>
„ „ . .	247	<i>The marriage of S. Catharine.</i>
Castillo, Antonio del.	357	<i>The Visitation.</i>
Catena, Vincenzo . ,	9	<i>Madonna and saints.</i>
Champaigne, P. de . .	664	<i>Moses with the tables of the Law.</i>
Chardin, Siméon . . .	1513	<i>The blessing.</i>
„ „ . .	1514	<i>The washerwoman.</i>
Christus, Petrus . . .	44	<i>A Crucifixion and the Last Judgment.</i> —Two wings of a triptych.
Claude Lorraine (Gelée)	1428	<i>Landscape—Morning.</i>
„ „ „	1429	<i>Landscape—Noon.</i>
„ „ „	1430	<i>Landscape—Evening.</i>
„ „ „	1431	<i>Landscape—Night.</i>
„ „ „	1438, 9	<i>Landscapes with figures.</i>
Clouet, François . . .	1487	<i>Portrait of a young man.</i>
Coello, Alonso Sanchez .	402	<i>Portrait of a princess.—The face appears to have been retouched.</i>
„ Claudio . . .	431	<i>His own portrait.</i>
Cornelis van Haarlem .	505	<i>The Baptism of Christ.</i>
„ „ . .	506	<i>Subject from the Decameron.</i>
Correggio, Ant. . . .	81	<i>The Madonna “del Latte.”</i>
„ „ . . .	82	<i>Study for the ‘Assumption’ in the dome of the Cathedral of Parma.</i>
„ „ . . .	82A	<i>A mythological subject.—Small.</i>
Cortona, Pietro da . .	280	<i>Christ and the Magdalen.</i>
„ „ . .	281	<i>The martyrdom of S. Stephen.</i>
Cranach, Lucas, elder .	459	<i>Madonna under an apple-tree.</i>
„ „ „ . .	461	<i>Life-size Venus and cupid.</i>
„ „ „ . .	262, 3, 4	<i>Portraits.</i>
Crayer, Gaspar de . .	598, 9	<i>Portraits.</i>
Crespi, G. M. . . .	313	<i>Holy Family.</i>
„ . . .	314	<i>The death of S. Joseph.</i>
Cuyp, Albert . . . .	1101, 4	<i>Cows and water.</i>
„ „ . . . .	1102	<i>Sea and boats.</i>
„ „ . . . .	1105, 7	<i>Horses and cows.</i>
„ „ . . . .	1106	<i>Moonlight at Sea.</i>

	No.	
Denner, Balthasar . . .	1284-8	<i>Portraits.</i>
Dietrich . . . . .	—	<i>Several works.</i>
Dolci, Carlo . . . . .	252	<i>The Magdalen.</i>
"    " . . . . .	254	<i>S. Catharine.</i>
"    " . . . . .	255	<i>S. Cecilia.</i>
Domenichino . . . . .	180	<i>Cupid.</i>
"    attrib. . . . .	179	<i>Assumption of the Magdalen</i>
Dow, G. . . . .	903	<i>The quack and patient.</i>
" . . . . .	904, 5	<i>The fish-sellers.</i>
" . . . . .	906	<i>His own portrait.</i>
" . . . . .	907	<i>Portrait of a man with a bo</i>
" . . . . .	910, 11, 12	<i>Finished studies of r</i>
Ducq, J. le . . . . .	933	<i>Interior of stables.—Large.</i>
" . . . . .	934, 5, 6	<i>Interiors.</i>
Dusart, Cornelis . . . .	966	<i>Cottage and donkey.</i>
Dyck, Anton van . . . .	603	<i>Holy Family.</i>
"    " . . . . .	607	<i>The incredulity of S. Thom.</i>
"    " . . . . .	608	<i>The martyrdom of S. Sebast</i>
"    " . . . . .	609	<i>Charles I. and Henrietta M.</i> length.
"    " . . . . .	611	<i>William of Orange as a boy</i>
"    " . . . . .	612	<i>Archbishop Laud.—The o</i> Lambeth.
"    " . . . . .	614	<i>Study for the family pic</i> <i>Herberts at Wilton.—A</i> the possession of Lord Ca
"    " . . . . .	615	<i>Earl Danby.</i>
"    " . . . . .	616, 22, 4, 30, 2	<i>Portraits.</i>
"    " . . . . .	617	<i>Sir Thomas Wharton.</i>
"    " . . . . .	618	<i>Two children of the Wharto</i>
"    " . . . . .	620	<i>Sir Thomas Challoner.</i>
"    " . . . . .	621	<i>Lord Wandesford.</i>
"    " . . . . .	626	<i>Inigo Jones.</i>
"    " . . . . .	628, 38	<i>Portraits.</i>
"    " . . . . .	633, 4	<i>Portraits of English ladie</i>
"    " . . . . .	635	<i>A lady and child.</i>
"    " . . . . .	636	<i>Naked boys blowing soap-bul</i>
Eeckhout, G. van den . .	753	<i>A candlelight subject.</i>
"    " . . . . .	837	<i>Cræsus and Solon.</i>

	No.	
Eeckhout, G. van den . . .	838	<i>Alexander and the family of Darius.</i>
" " . . .	840	<i>Interior with one figure.</i>
Escalante, Juan Antonio . . .	433	<i>S. Joseph and Infant Christ.</i>
Everdingen, A. van . . .	1133	<i>A waterfall.</i>
" " . . .	1135	<i>A rough sea with boats and town.</i>
Eyck, Jan van . . .	443	<i>The Annunciation.</i>
Faes, P. van der . . .	643, 4	<i>Small full-length portraits.</i>
Feti, Domenico . . .	233	<i>Madonna.</i>
" " . . .	234	<i>Adoration of the shepherds.</i>
Flinck, Govert . . .	842	<i>William III. as a youth with Jacob Cats.</i>
Francia, Francesco . . .	68	<i>Madonna.</i>
" " . . .	69	<i>Madonna enthroned and saints.</i>
Fyt, Jan . . .	1334	<i>Fruit, &amp;c.</i>
Garofalo (Tisio) . . .	59	<i>Adoration of the shepherds.</i>
" " . . .	60	<i>Holy Family.</i>
" " . . .	61	<i>Christ bearing the Cross.</i>
Giordano, Luca . . .	291	<i>A Pietà.</i>
" " . . .	293	<i>Sleeping Bacchus, nymphs, and animals.</i>
" " . . .	294	<i>The Judgment of Paris—Replica of</i> <i>No. 441 at Berlin.—Another large</i> <i>work without a number.</i>
Goltzius, Hendrik . . .	495	<i>Adam and Eve.</i>
" " . . .	496	<i>Baptism of Christ.</i>
Goyen, Jan van . . .	1126	<i>Sea-piece.—Large.</i>
" " . . .	1129	<i>The skaters.</i>
Granacei, F., attrib. . .	22	<i>Madonna and saints in adoration.—By</i> <i>Ghirlandajo: C. and C.</i>
Greuze, J. B. . . .	1520	<i>The death of the paralytic.</i>
" . . .	1580	<i>Head of a youth.—And others.</i>
Guercino . . .	239	<i>Assumption of the Virgin.</i>
" . . .	240	<i>Martyrdom of S. Catharine.</i>
" . . .	241	<i>S. Jerome.</i>
Gysels, Pieter . . .	1351	<i>Fruit-piece on a terrace.</i>
Hackaert, Jan . . .	1161	<i>A wood and hunters.</i>
Hals, Frans . . .	770, 1, 2, 3, 4	<i>Male portraits</i>
Heem, J. D. de . . .	1353, 5	<i>Still-life.</i>
" " . . .	1355	<i>Flowers.</i>
Heemskerck, Martin van . . .	490	<i>A Crucifixion and donors.</i>
Helst, B. van der . . .	777	<i>Group of portraits.—Life-size.</i>



	No.	
Helst, B. van der . . .	778, 9,	<i>Family groups.—Life-size. others.</i>
Herrera (el Mozo) . . .	389	<i>Madonna, saints, and a friar.</i>
Heyden, Jan van der . . .	1207, 9, 10	<i>Houses and figures.</i>
„ „ . . .	1208	<i>View of a town.</i>
„ „ . . .	1213	<i>Landscape with château.</i>
Holbein, Hans, younger, attrib. . . . .	465	<i>Erasmus.—Life-size.</i>
„ School of . . .	467	<i>Small portrait of Edward IV.</i>
Hondecoeter, M. . . .	1339, 40, 4	<i>Poultry.</i>
Honthorst, G. . . . .	746	<i>Christ before the High Priest.</i>
„ . . . . .	752	<i>Woman spinning, and portrait</i>
Hooghe, Pieter de . . .	860	<i>On a garden terrace.</i>
„ „ . . .	861	<i>An interior.</i>
„ „ . . .	862	<i>Woman making lace.</i>
Horebout, Gerard . . .	458	<i>A Pietà, surrounded by flowers</i>
Huysum, J. van . . .	1378, 9	<i>Flower-pieces.</i>
Janssens, C. . . . .	641	<i>Portrait of a lady.</i>
Jardin, Karel du . . .	1091	<i>Landscape and animals.</i>
Jones, Thomas . . . .	1393	<i>Æneas and Dido.—A landscape</i>
Jordaens, Jacob . . .	647	<i>Paul and Barnabas at Lystra.</i>
„ „ . . .	649	<i>Diana and nymphs.</i>
„ „ . . .	650	<i>Fable of the man and satyr.</i>
„ „ . . .	651	<i>Portraits of his family.</i>
„ „ . . .	652	<i>A family group.</i>
„ „ . . .	653	<i>His own portrait.</i>
Juanes, Vicente . . .	328, 9	<i>S. Anna and S. Dominic.</i>
Kalf, W. . . . .	1369	<i>Still-life.</i>
Kaufmann, Angelica. . .	1304–6	<i>Small works.</i>
Keyser, Thomas de . . .	788	<i>Portrait.</i>
Kneller, Sir G. . . .	1388	<i>Head of Locke.</i>
„ . . . . .	1389	<i>Portrait of Gibbons the sculptor</i>
Lancret, Nicolas . . .	1506	<i>The song.</i>
„ „ . . .	1507	<i>A fête.—Large.</i>
„ „ . . .	1508	<i>Nymphs bathing.—Large.</i>
„ „ . . .	1510	<i>Two figures.</i>
Largillière . . . . .	1537	<i>A conference.</i>
Leal, Juan de Valdes . .	391–3	<i>Small works.</i>
„ „ „ . . .	394	<i>A female head.</i>

	No.	
Le Brun . . . . .	1454	<i>Christ on the Cross.</i> —Small.
Lingelbach . . . . .	1272	<i>Market-place of an Italian town.</i>
" . . . . .	1276	<i>Mounted horsemen.</i> —And others.
Lombard, Lambert . . . . .	491	<i>Adoration of the kings.</i>
Loo, Jacob van . . . . .	1252	<i>On a terrace.</i>
" . . . . .	1253	<i>Interior.</i>
Lotto, Lorenzo . . . . .	115	<i>A male portrait.</i>
Luini, Bernardino . . . . .	71	<i>Madonna.</i>
" . . . . .	72	<i>S. Catharine.</i>
" . . . . .	73	<i>S. Sebastian.</i> —A portrait.
" . . . . . attrib.	74	<i>The Columbine.</i> —A lovely girl.—Formerly catalogued as L. da Vinci. Attributed to A. Solarlo by C. and C.
Luti, B. . . . .	289	<i>Boy playing on a lute.</i>
Maas, Nicholas . . . . .	857	<i>Interior—Mother and child.</i>
Maratta, Carlo . . . . .	297	<i>Adoration of the shepherds.</i>
" . . . . .	300	<i>Holy Family.</i>
" . . . . .	304	<i>Madonna.</i> —A copy of Guido.
" . . . . .	306	<i>Holy Family.</i>
" . . . . .	307	<i>Portrait of Clement IX.</i>
Matsys, Quintin . . . . .	449	<i>Madonna in glory, saints, and others.</i>
Meer, J. van der, of Delft, attrib. . . . .	1338	<i>Game with a cat and dog.</i>
Mengs, Anton R. . . . .	1298	<i>John the Baptist.</i> —Life-size.
" . . . . .	1301	<i>Perseus and Andromeda.</i> —Life-size.
" . . . . .	1302	<i>The Judgment of Paris.</i> —Life-size.
" . . . . .	1303	<i>His own portrait.</i> —And others.
Metsu, G. . . . .	878	<i>Sick woman and doctor.</i>
" . . . . .	880	<i>Lady eating oysters.</i>
" . . . . .	881	<i>Family at a meal.</i>
Meulen, A. F. van der . . . . .	728, 9	<i>Battle-pieces.</i> —Large.
Mierevelt . . . . .	740-3	<i>Portraits.</i>
Mieris, F. van, elder. . . . .	916	<i>Interior—Lady and gentleman.</i>
" . . . . .	918	<i>Portrait of a lady.</i>
" J. van . . . . .	1241	<i>Surgeon dressing a wound.</i>
" W. van . . . . .	1242	<i>Abraham turning away Hagar.</i>
" . . . . .	1245	<i>Two women.</i>
Mignon, A. . . . .	1358, 9	<i>Flower-pieces.</i>
Morales, Luis de. . . . .	400, 1	<i>Madonnas.</i>

	No.	
Morales, Luis de. . . . .	402	<i>The Mater Dolorosa.</i>
Moreelse, P. . . . .	744, 5	<i>Portraits.</i>
Moretto . . . . .	112	<i>Judith and Holofernes.</i>
" . . . . .	113	<i>Faith.</i> —A fine female portrait
Moro, Antonio . . . . .	480, 1	<i>Sir Thomas Gresham and his</i>
Moroni, G. . . . .	154	<i>Portrait.</i>
Moucheron . . . . .	1169	<i>Landscape.</i>
Moya, P. de . . . . .	358	<i>A female saint.</i>
Murillo . . . . .	360	<i>Landscape—Isaac blessing Jacob</i>
" . . . . .	361	<i>The Annunciation.</i>
" . . . . .	362	<i>A conception.</i>
" . . . . .	363	<i>Adoration of the shepherds.</i>
" . . . . .	366	<i>S. Joseph and Infant Christ.</i>
" . . . . .	367	<i>A Holy Family, or Repose in</i>
" . . . . .	370	<i>A Crucifixion.</i> —Small.
" . . . . .	372	<i>The deliverance of S. Peter.</i>
" . . . . .	373	<i>S. Anthony and Infant Christ</i>
" . . . . .	374	<i>Death of the Inquisitor D</i>
		<i>Arbuez.</i>
" . . . . .	375	<i>Two heads behind a grating.</i>
" . . . . .	376, 7	<i>Boy and dog.</i>
" . . . . .	378	<i>Girl with fruit.</i>
" . . . . .	379	<i>S. John and the Lamb.</i> —Copied
		176 in our National Gallery
" . . . . .	380	<i>Three saints.</i>
Neefs, Pieter, elder . . . . .	1201	<i>Interior of a church.</i>
Neer, Artus van der . . . . .	1117	<i>Canal and mills.</i>
" " " . . . . .	1119, 20, 1, 3, 4	<i>Moonlight.</i>
" " " . . . . .	1122	<i>Skating.</i>
Netscher, Constantin . . . . .	888	<i>Portrait.</i>
" Gaspar . . . . .	882	<i>Queen Mary of Orange.</i>
" " . . . . .	883	<i>Portrait of the painter.</i>
" " . . . . .	884	<i>Portrait of a lady.</i>
Ochtervelt, Jacob . . . . .	889, 90	<i>Figures in a gateway.</i>
" " . . . . .	892	<i>Two figures.</i>
Oost, J. van, elder . . . . .	663	<i>Madonna adored by donors.</i>
Orley, B. van . . . . .	474	<i>A Descent from the Cross.</i>
Ostade, Adrian van . . . . .	945	<i>Peasants with music and dance</i>
" " " . . . . .	947-50	<i>Four single heads.</i>

	No.	
Ostade, Adrian van . . .	951-4	<i>Interiors.—And others.</i>
" Isaac van . . .	962	<i>Landscape with figures.</i>
Palma Vecchio . . .	90	<i>Adoration of the shepherds.</i>
" " . . .	91	<i>Holy Family and S. Catharine.</i>
" " . . .	92	<i>Holy Family and saints.</i>
Pareja, J. de . . .	427	<i>Portrait.</i>
Piombo, Seb. del . . .	17	<i>Christ and the Cross.</i>
" " . . .	18	<i>The Deposition.</i>
" " . . .	19	<i>Cardinal Pole.</i>
Poel, Van der . . .	978	<i>Interior and still-life.</i>
Poelenburg, C. . . .	757	<i>Repose in Egypt.—Large.</i>
" . . .	761	<i>Diana and Calisto.—And others.</i>
Pordenone, G. A. . .	116	<i>Portraits of a man and woman.</i>
" attrib. . . .	117, 18	<i>Decorative pictures.</i>
" B. . . .	119	<i>Adoration of the Magi.</i>
" . . .	120	<i>Group of portraits.</i>
Potter, Paul . . .	1051, 6	<i>Landscapes.</i>
" " . . .	1055	<i>A dog and kennel.</i>
" " . . .	1057	<i>Small bull.</i>
" " . . .	1059	<i>History of a hunter and his dogs.</i>
Pourbus, F. . . .	487, 8	<i>Heads.</i>
Poussin, Nicolas . .	1394	<i>Moses striking the rock.</i>
" " . . .	1398	<i>Holy Family.</i>
" " . . .	1400	<i>Triumph of Neptune and Amphitrite.</i>
" " . . .	1413, 14	<i>Landscape and figures.—And others.</i>
Procaccini, Camillo .	262	<i>Holy Family and angels.</i>
" Giulio Cesare . .	263	<i>Madonna.</i>
" " " . . .	264	<i>Marriage of S. Catharine.</i>
Pynacker, Adam . . .	1162	<i>Barge on smooth water.</i>
" " . . .	1163	<i>Italian scene.</i>
" " . . .	1165	<i>Landscape.</i>
Raphael Sanzio . . .	37	<i>Madonna and S. Joseph—Imbarbe.</i>
" " . . .	38	<i>Madonna and S. John—Casa d'Alba.</i>
" " . . .	39	<i>S. George and the dragon.—Small.</i>
" " attrib. . . .	40	<i>Portrait.</i>
" " " . . .	47-55	<i>Frescoes.—Probably designed by Raphael and executed by G. Romano and others.</i>
Rembrandt . . . .	791	<i>Abraham and the angels.—Large.</i>

	No.	
Rembrandt . . . .	792	<i>Sacrifice of Isaac.—Large.</i>
„ . . . .	793	<i>Jacob with the coat of many colours.</i>
„ . . . .	794	<i>Joseph and Potiphar's wife.</i>
„ . . . .	796	<i>Holy Family.</i>
„ . . . .	797	<i>Return of the prodigal.—Large.</i>
„ . . . .	798	<i>Parable of the labourers.—Small.</i>
„ . . . .	799	<i>Denial of S. Peter.—Large.</i>
„ . . . .	800	<i>Descent from the Cross.</i>
„ . . . .	801	<i>Incredulity of S. Thomas.—Small.</i>
„ . . . .	802	<i>Danae.—Large.</i>
„ . . . .	803	<i>Asking a blessing.—Small.</i>
„ . . . .	805	<i>An old woman.—Large.</i>
„ . . . .	807	<i>Mother of the painter.—Small.</i>
„ . . . .	808	<i>Portrait of Koppenol.</i>
„ . . . .	809, 10, 13, 18, 21	<i>Male portraits.</i>
„ . . . .	811	<i>His own portrait.</i>
„ . . . .	812	<i>A Jewish bride.</i>
„ . . . .	814	<i>A small portrait.</i>
„ . . . .	817	<i>Portrait of his wife.—Small.</i>
„ . . . .	819, 23, 9	<i>Female portraits.</i>
„ . . . .	820	<i>Portrait of Manasseh Ben Israel.</i>
„ . . . .	826	<i>Child with a broom.</i>
„ . . . .	830	<i>Landscape.</i>
„ . . . .	831	<i>Sea-piece with boats.</i>
„ . . . .	833	<i>Lady with a glass.—And others.</i>
Reni, Guido . . . .	181	<i>David and Goliath.</i>
„ „ . . . .	183	<i>Adoration of the kings.</i>
„ „ . . . .	184	<i>S. Joseph and Infant Christ.</i>
„ „ . . . .	185	<i>Madonna and S. Francis.</i>
„ „ . . . .	186	<i>S. Peter.</i>
„ „ . . . .	187	<i>Dispute of the Fathers of the Church.</i>
„ „ . . . .	191	<i>The youthful Virgin with maidens.</i>
Reynolds, Sir Joshua .	1390	<i>Venus and cupid.</i>
„ „ . . . .	1391	<i>Infant Hercules strangling the serpents.</i>
„ „ . . . .	1392	<i>The continence of Scipio.</i>
Ribalta, F. de . . . .	338	<i>Meeting of SS. Anna and Joachim.</i>
„ . . . .	340	<i>Apostles and saints at the tomb.</i>
Ribera, José . . . .	330	<i>S. Sebastian taken down after death.</i>
„ „ . . . .	331	<i>S. Sebastian after martyrdom.</i>

	No.	
Ribera, José . . . .	332, 3	<i>S. Jerome.</i>
Rigaud, H. . . . .	1538	<i>Portrait.</i>
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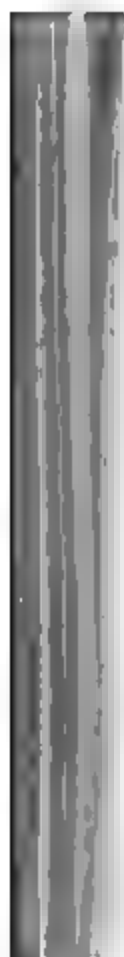
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